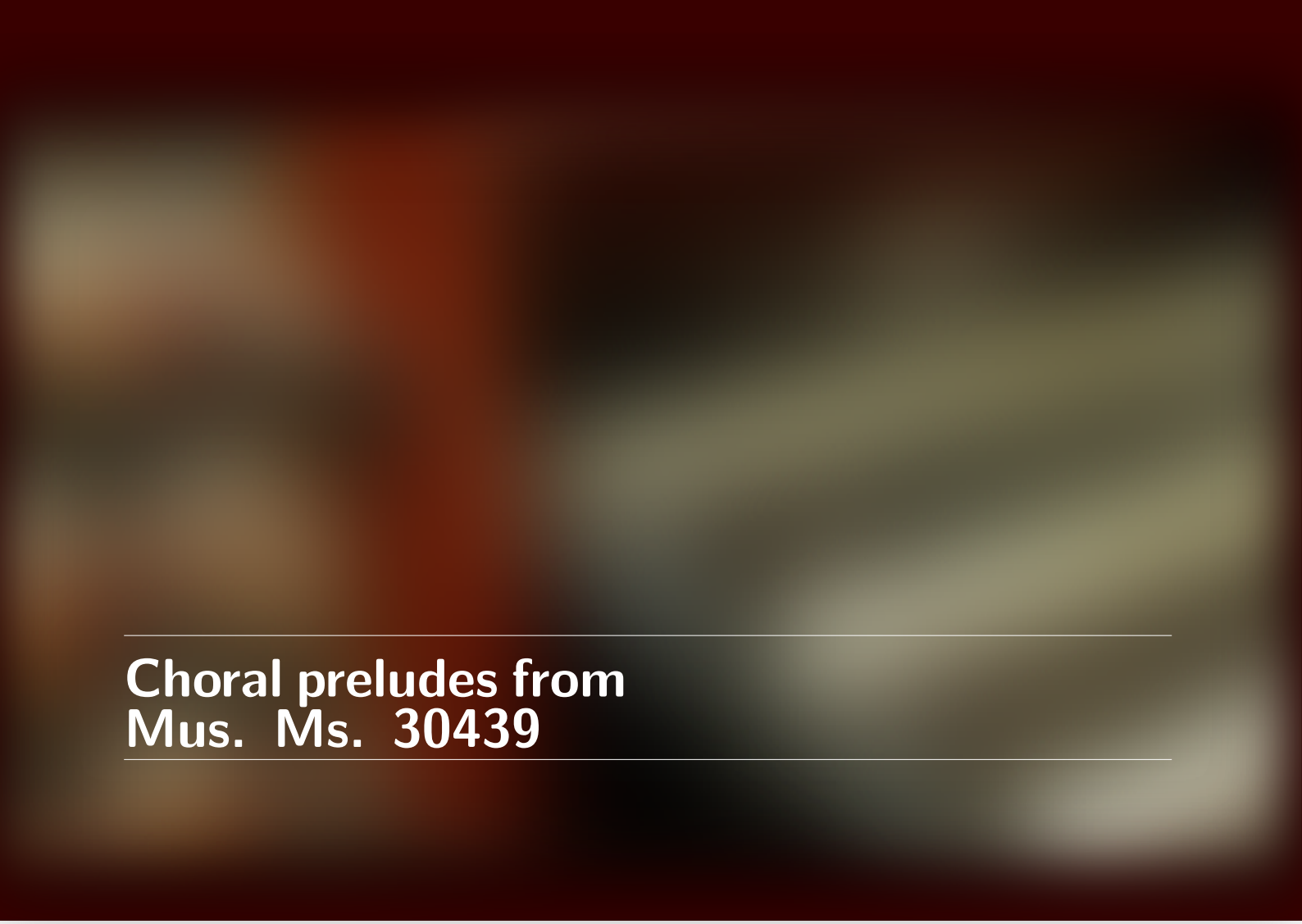

Choral preludes from Mus. Ms. 30439

Johann Pachelbel
(1653 - 1706)
Johann Michael Bach
(1648 - 1694)
Anonymus

Mus. ms. 30439
Staatsbibliothek zu
Berlin

Woudenberg 2016
Partitura Organum

Choral preludes from Mus. Ms. 30439

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Introduction

Manuscript Mus. Ms. 30439 owned by the Staatsbibliothek zu Berlin is an interesting manuscript. It contains five different fascicles, some reasonably preserved, others deteriorated to the point of not being readable anymore. The second fascicle contains 16 chorale preludes of unnamed composers. Four of these are from others sources known to be composed by Johann Pachelbel and three of them by Johann Michael Bach. But the composer of the other 9 remain uncertain.

Interesting is that the known works by Pachelbel and Bach differ in this source from the versions known from other sources. The first chorale prelude in the manuscript is a prelude on "Allein Gott in der Höh sei Ehr". The same piece can also be found in the Frankenberg manuscript (owned by the Nederlands Muziekinstituut) and is there contributed to Johann Michael Bach. The Berlin version seems to be the older one. The Frankenberg version contains lots of embellishments not present in the Berlin version. These differences probably tell us a lot about the performance practice of these kind of pieces in the late 17th, early 18th century. The Frankenberg version looks like it has written in the little embellishments a player from that period might have added spontanuously while playing the Berlin version.

The fifth piece of the second fascicle of manuscript Mus. Ms. 30439 is a choral prelude on "Nun lasst uns Gott den Herren". In some sources it is attributed to Johann Pachelbel. Johann Gottfried Neumeister however attributes it in his collection to Johann Michael Bach. The version in this manuscript differs in little details from the version in Neumeister's collection and in more details from the version found in the Plauener orgelbuch. The voice leading in manuscript Mus. Ms. 30439 is more straightforward with less suspensions and retardations than in the Plauener Orgelbuch. Even the harmonies differ in two or three places. As with "Allein Gott in der Höh sei Ehr" by Johann Michael Bach it seems to be an older version then the version in the Plauener Orgelbuch. The version in the Plauener manuscript seems to represent how the more plain version of Mus. Ms. 30439 has transformed in the performance practice of the late 17th, early 18th century.

The eleventh piece from the second fascicle of manuscript Mus. Ms. 30439 (a prelude on "Durch Adams Fall ist ganz verderbt") is in other sources attributed to Pachelbel. But the version in this manuscript more truly 'dorian' than the versions found in other sources: the b is only rarely lowered to b flat, and the c is only rarely raised to c sharp.

There are some striking silarities between the pieces of this manuscript (both of known composers and unknown composers) that should be noted. "Gott sei gelobet und gebenedeiet", "Mit Fried und Freud ich fahr dahin" and "Durch Adams Fall ist ganz verderbt" have a introductory four part fugue on the first line of the choral melody. The soprano voice is then silent for several bars, after which it reenters to state the full choral melody in long notes, accompanied by the other voices in imitations of the choral

fragments. Of these pieces only the second is known to be from Pachelbel.

The chorale preludes on "Nun lasst uns Gott den Herren", "Da Jesu an dem Kreuze stund" and "Komm heiliger Geist Herre Gott" have a similiar procedure. The soprano voice however does not take part in the introductory fugue, but has only a role in stating the choral melody. Of these pieces only the first is known to be from Pachelbel.

The preludes on "Herr durch deinen heiligen Leichnam", "Wo Gott zum Haus nicht gibt sein Gunst" and "Herr Christ, der einig Gottes Sohn" have a fugal introduction (the length of which differs) after which the choral melody is stated in the pedal, and unisono in the tenor voice (left hand) as well. Examples in Pachelbel's oeuvre are "Herr Christ, der einig Gottes Sohn" (which is in this manuscript) and "Vater unser in Himmelreich".

The last piece that should be mentioned is the short partita on "Du Friedenfurst Herr Jesu Christ". Again there is no indication of the composer in the manuscript. The style is reminescent of the chorale partite of Johann Pachelbel. Yet it seems a bit simpler than those chorale partite.

The 9 pieces in this manuscript of which no composer is known share one similarity: they are all of high quality. The voice leading is superb, and the pieces are often highly moving. Of the best pieces in the manuscript (the preludes on "Mit Fried und Freud ich fahr dahin" and "Komm heiliger Geist Herre Gott") the composer is not known. Who has composed these pieces? It must have been a highly gifted composer. Based on the similarties with pieces we do know the composer of, and the fact that they are bundled in the same manuscript, it is tempting to suppose the composer these pieces is either Johann Pachelbel or Johann Michael Bach. But it is only a supposition. Let the pieces speak for themselfes. They are of high quality and deserve to be played, in service and in concert.

Often it's not clear from the manuscript wether the choral melody is meant as true solo or not. And though some pieces are clearly meant as manualiter, other pieces could be played pedaliter as well. Where there is room for doubt this edition provides both possibilities. Often the voice leading is best represented by using the alto or tenor clef. However, since the ability to read these clefs seems to have become a rare one, a version using just the treble and bass clef is provided as well.

The 16 works in present Edition are based on manuscript Mus. Ms. 30439, held by the Staatsbibliothek zu Berlin, and made available to the public in digital form[1]. The order of the chorale preludes in this edition is the order in which they appear in the manuscript.

[1] http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN729193136&PHYSID=PHYS_0013

Contents

Johann Michael Bach, Allein Gott in der Höh sei Ehr **2**

Anonymus, Aus tiefer Noth **4**

Anonymus, Aus tiefer Noth (non tenor) **7**

Anonymus, Gott sei gelobet und gebenedeiet **10**

Anonymus, Herr durch deinen heiligen Leichnam **13**

Johann Michael Bach, Nun lasst uns Gott den Herren **16**

Johann Michael Bach, Nun lasst uns Gott den Herren (non alto) **18**

Johann Michael Bach, Nun lasst uns Gott den Herren (manualiter) **20**

Anonymus, Wo Gott zum Haus nicht gibt sein Günst **22**

Anonymus, Du Friedenfurst Herr Jesu Christ **24**

Anonymus, Mit Fried und Freud **28**

Anonymus, Christ unser Herr zum Jordan kam **31**

Johann Pachelbel, Herr Christ der einig Gottes Sohn **32**

Johann Pachelbel, Durch Adams Fall ist ganz verderbt **36**

Johann Pachelbel, Durch Adams Fall ist ganz verderbt (non alto) **39**

Johann Pachelbel, Durch Adams Fall ist ganz verderbt (manualiter) **42**

Anonymus, Da Jesu an dem Kreuze stund **46**

Anonymus, Da Jesu an dem Kreuze stund (non alto) **48**

Anonymus, Da Jesu an dem Kreuze stund (manualiter) **50**

Johann Michael Bach, Kommt her zu mir spricht Gottes Sohn **52**

Anonymus, Komm heiliger Geist, Herre Gott **54**

Anonymus, Komm heiliger Geist, Herre Gott (non alto) **57**

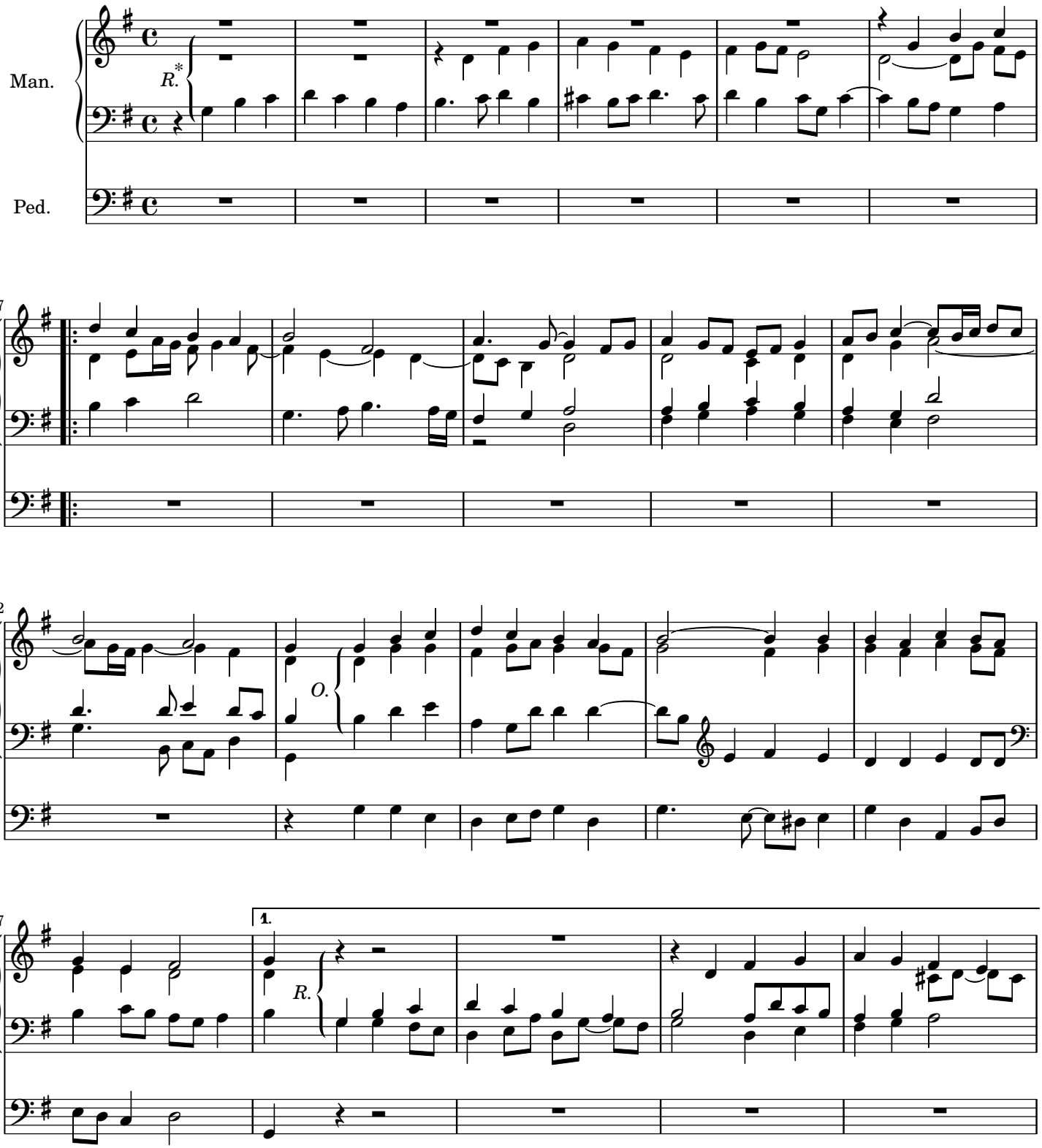
Anonymus, Komm heiliger Geist, Herre Gott (manualiter) **60**

Johann Pachelbel, Gott Vater, der du deine Sohn **62**

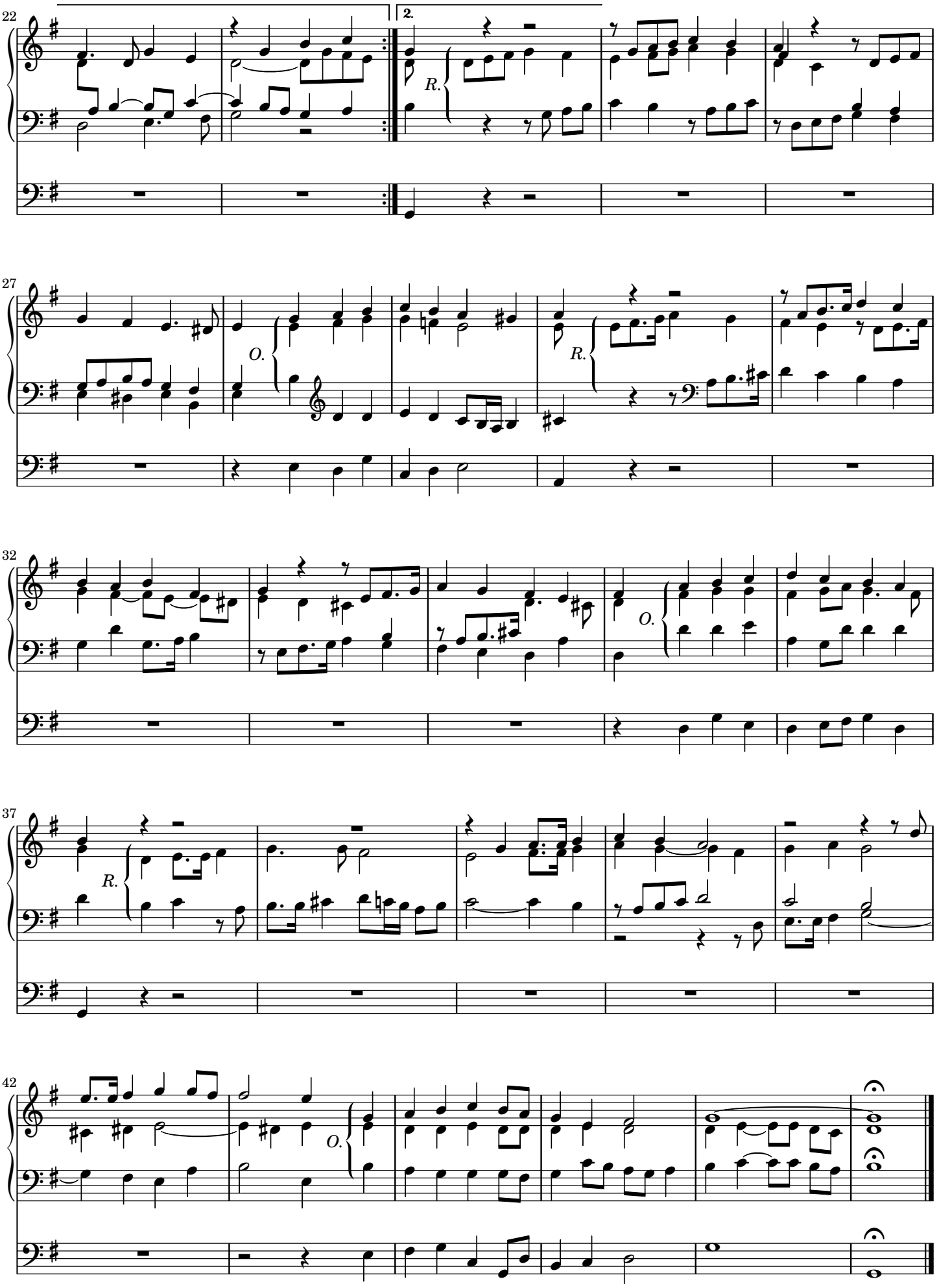
Johann Michael Bach, Von Gott will ich nicht lassen **64**

Allein Gott in der Höh' sei Ehr

Johann Michael Bach
(1648 - 1694)



** R. = Rückpositiv*
O. = Oberwerk



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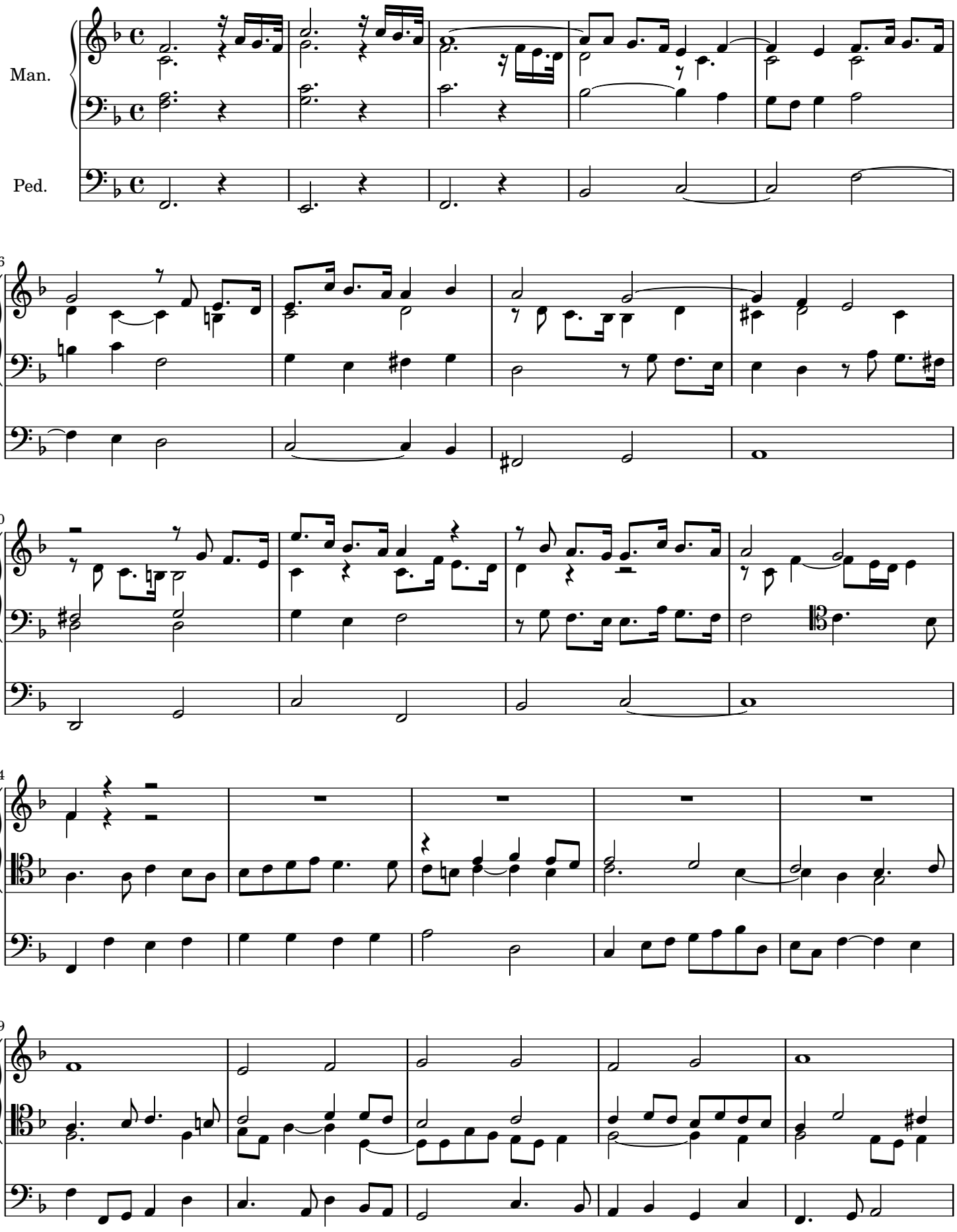
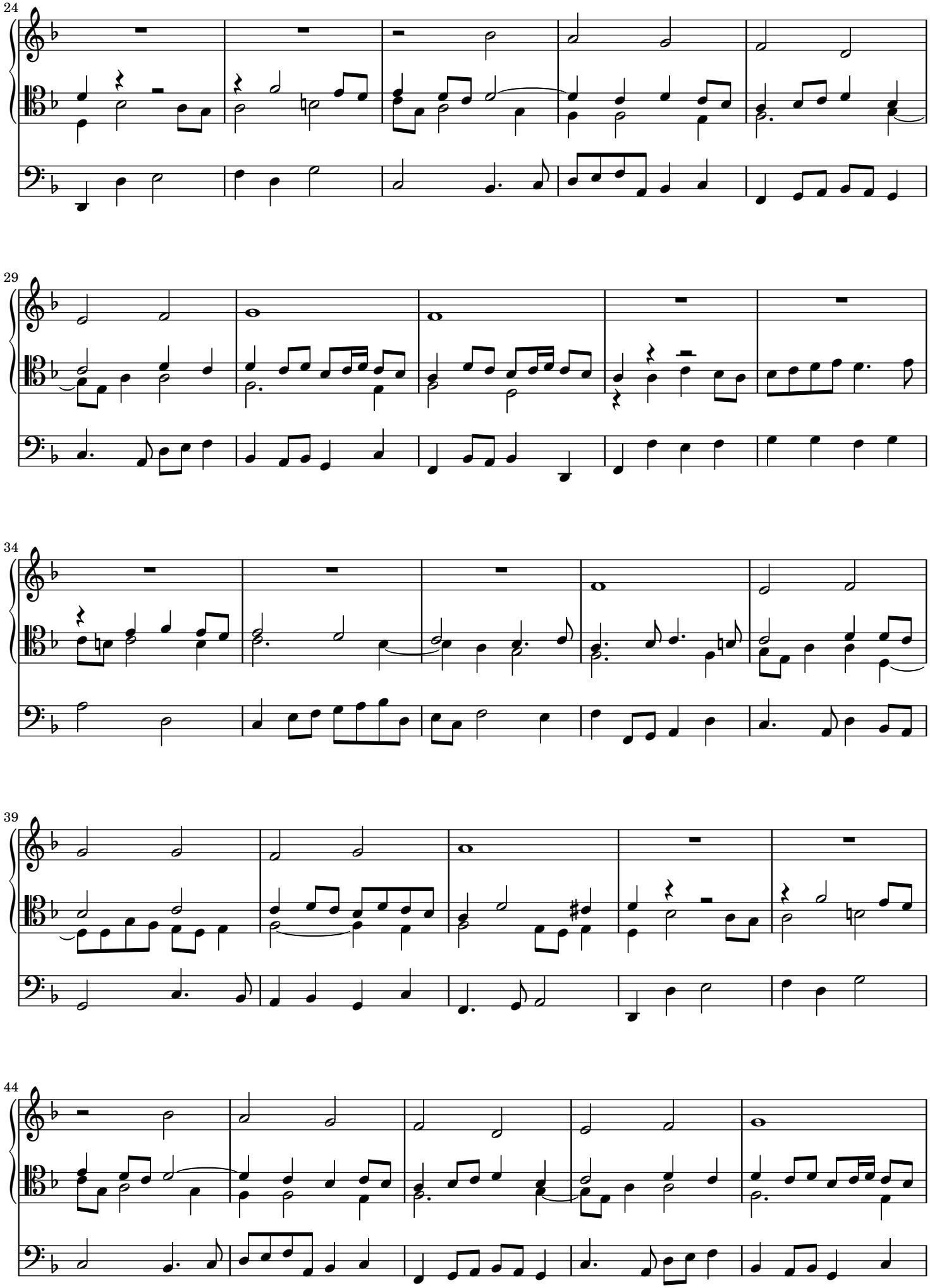
Aus tiefer Noth

Choral in Cantu

Anonymus

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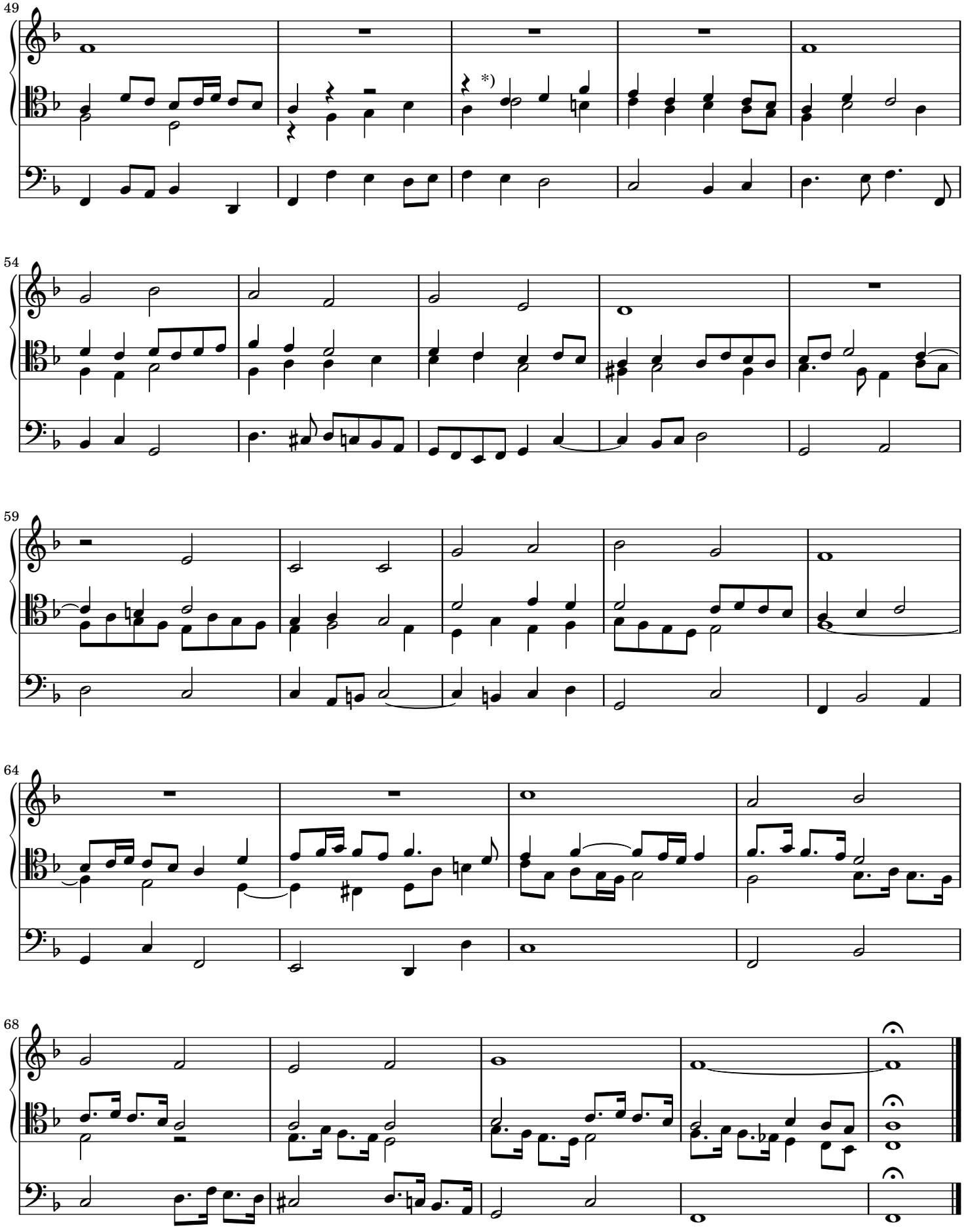

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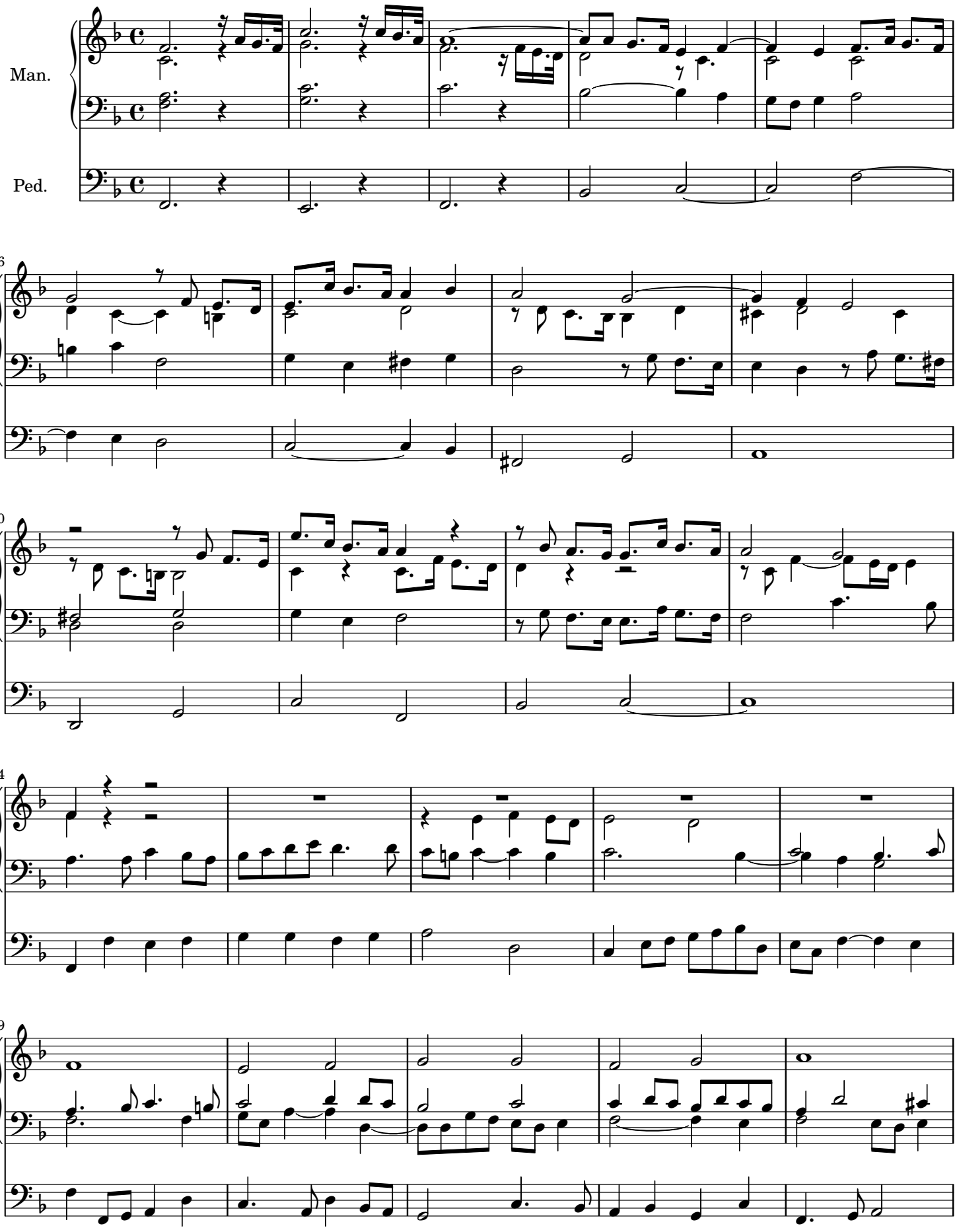
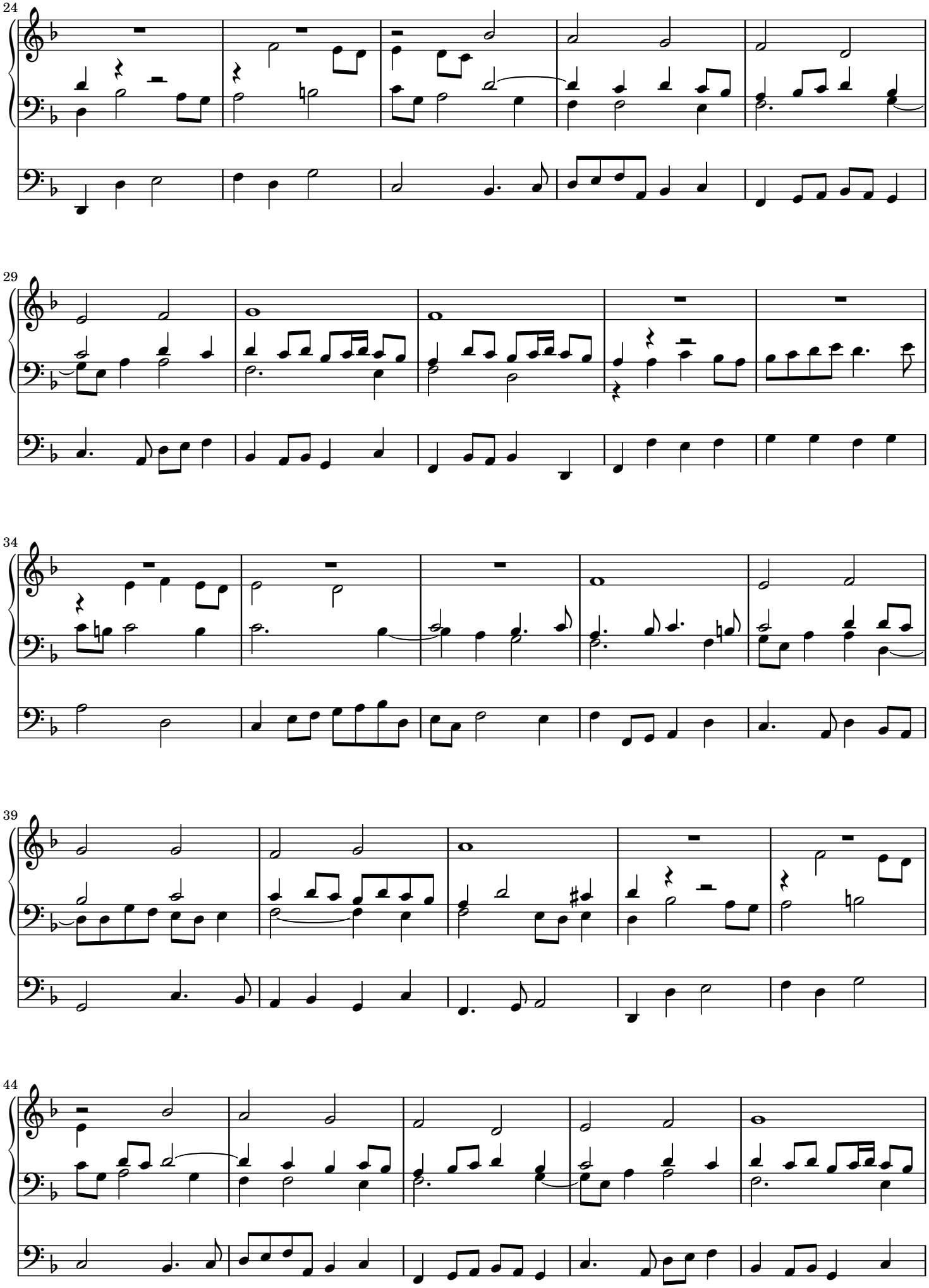
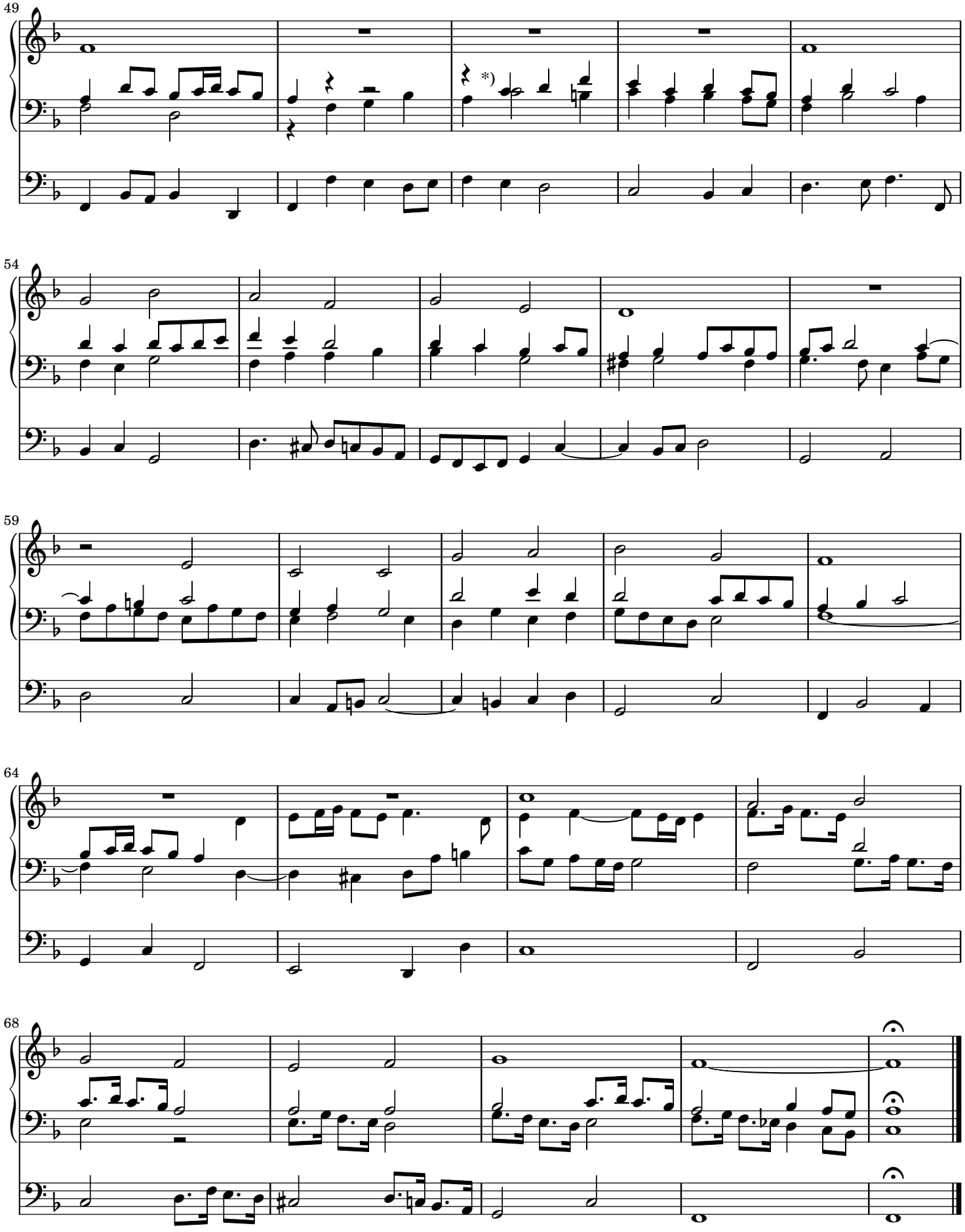
Aus tiefer Noth

Choral in Cantu

Anonymus







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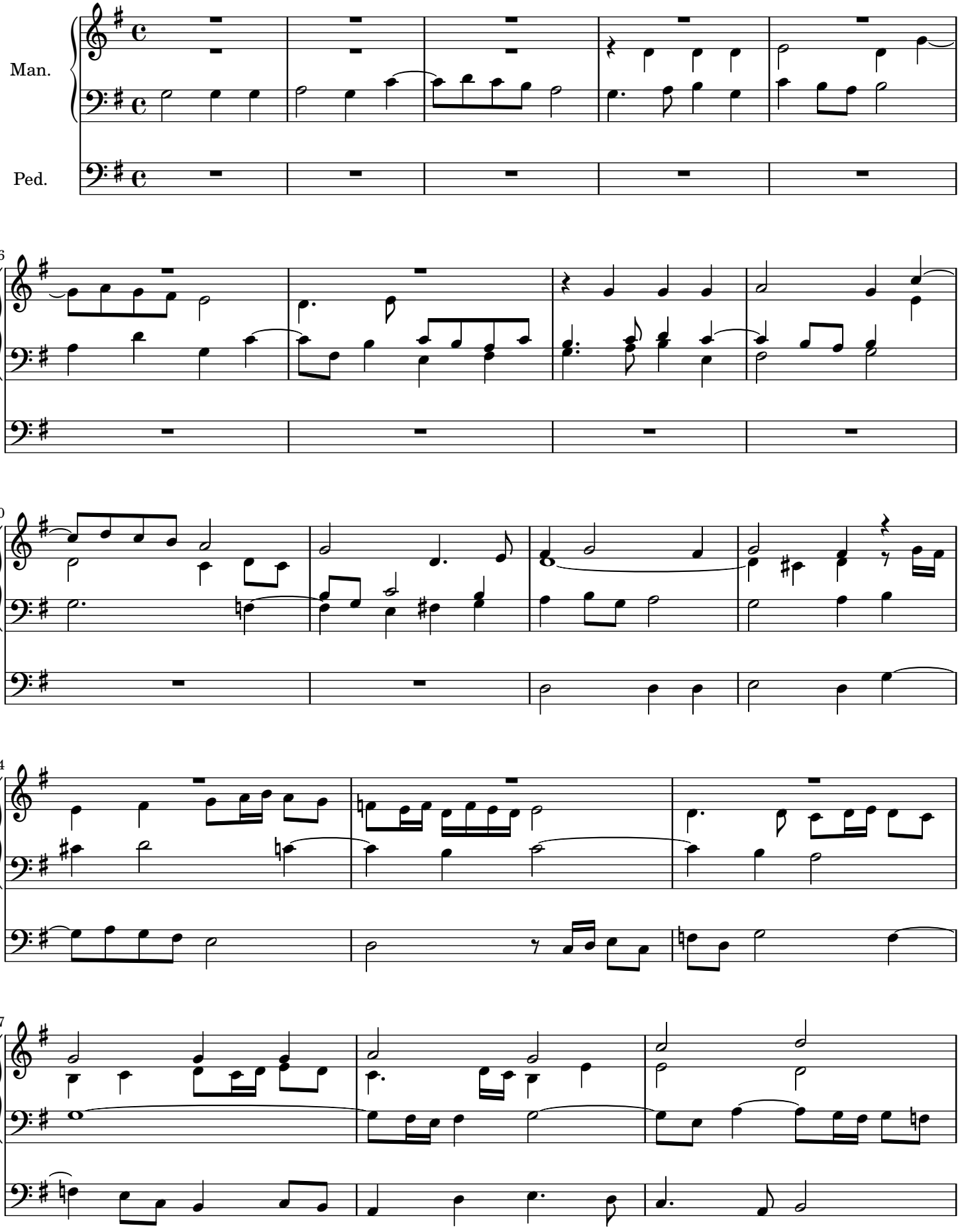
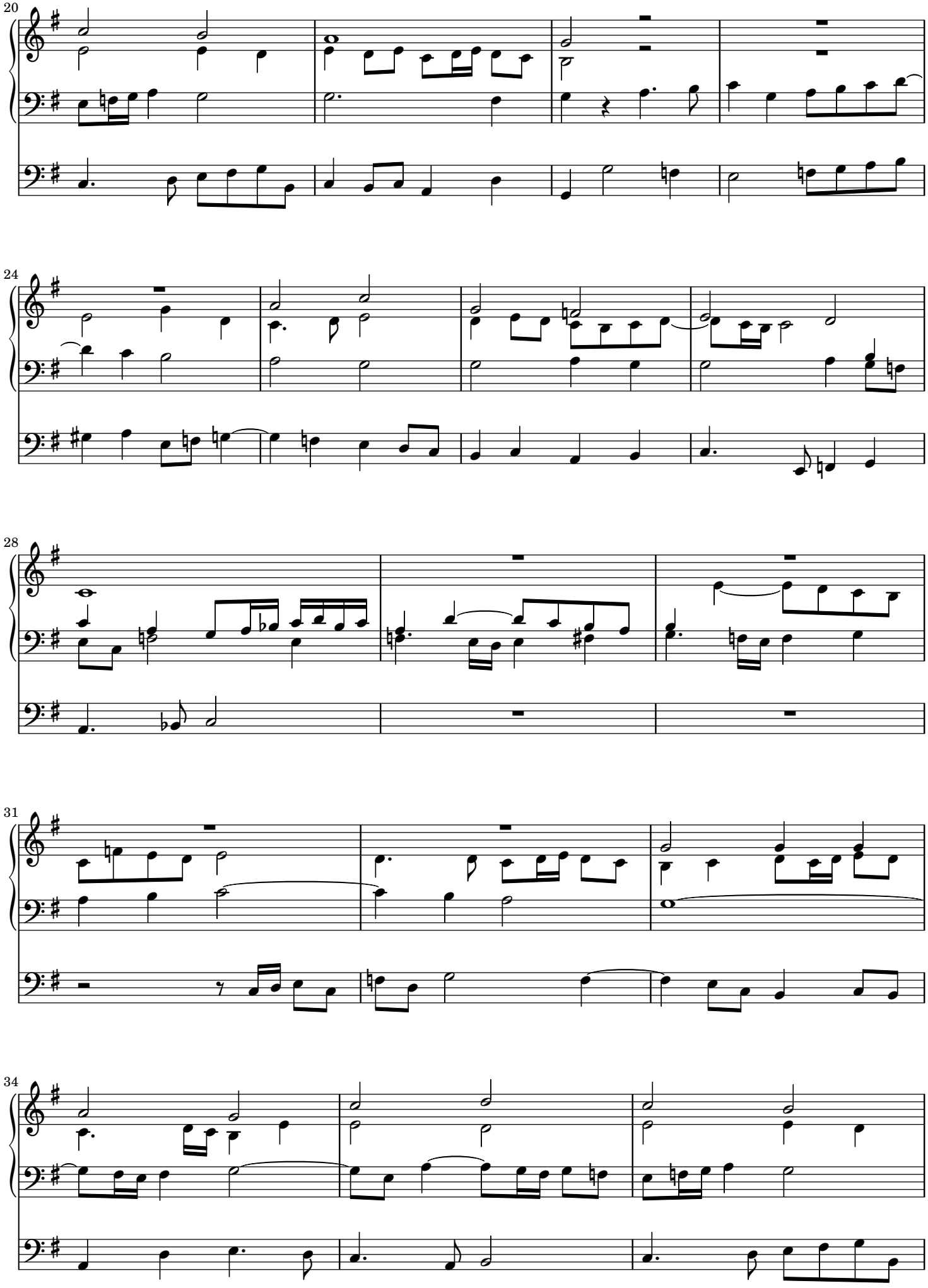
Gott sei gelobet und gebenedeiet

Choral in Cantu

Anonymus

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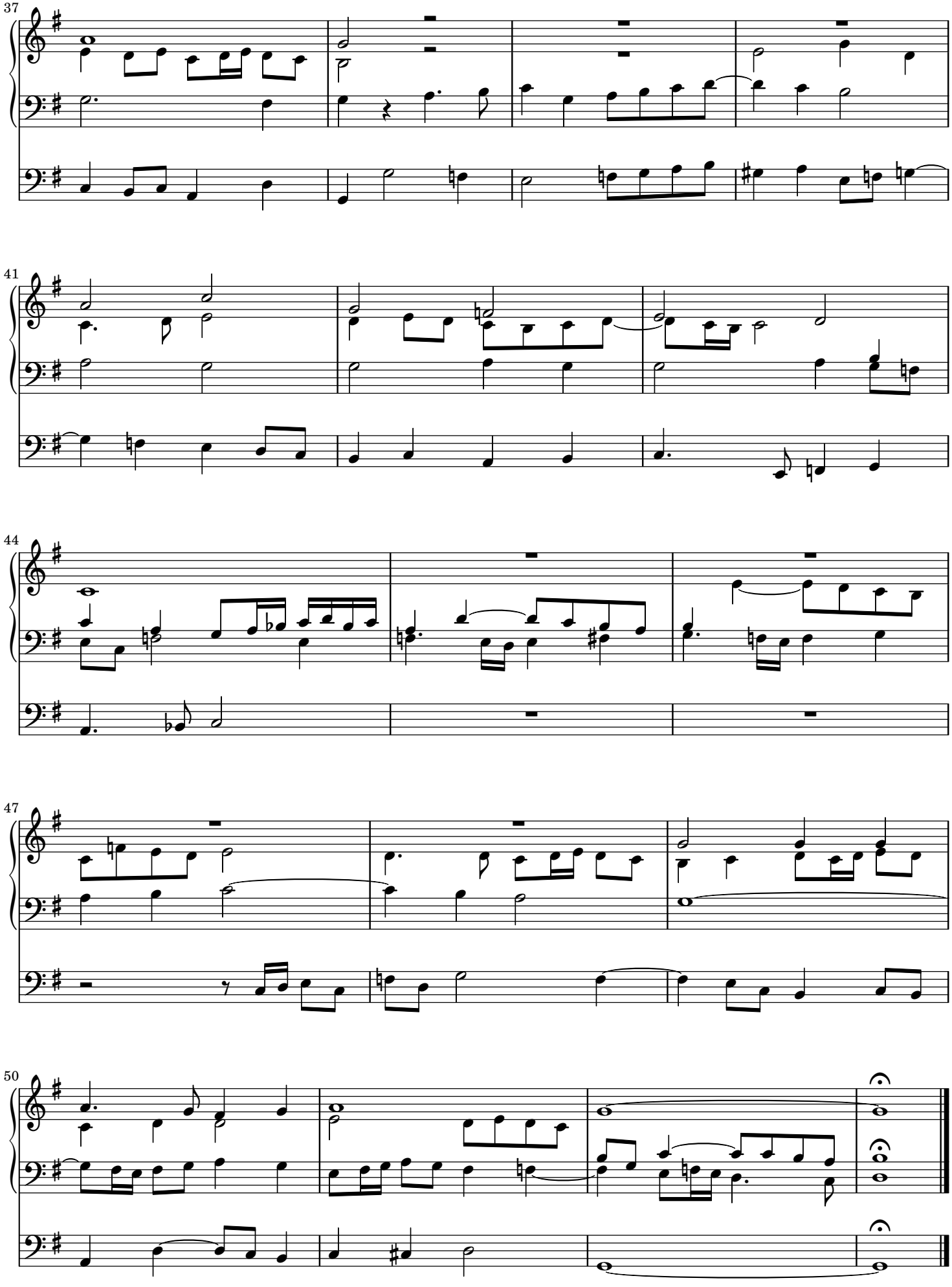

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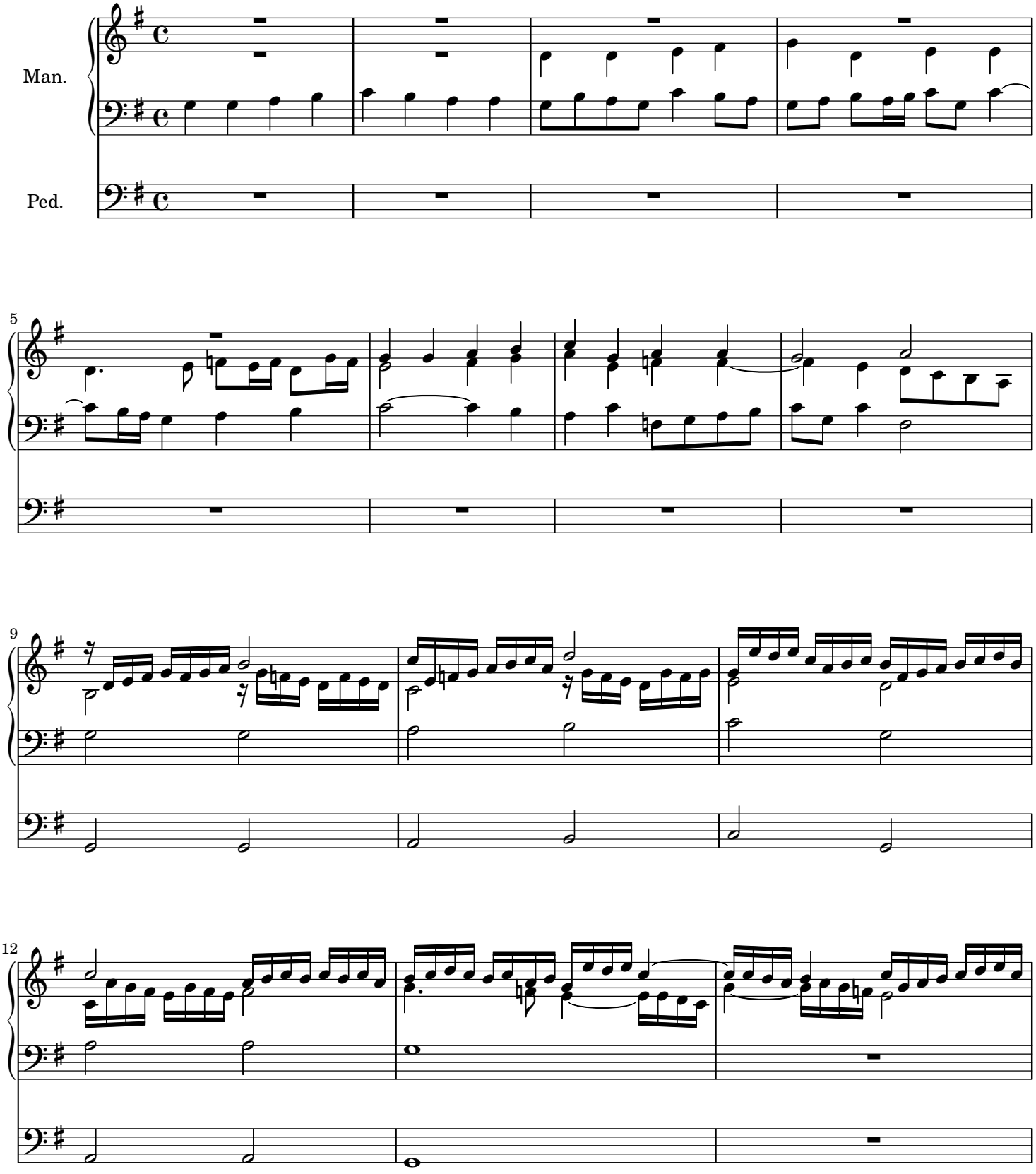
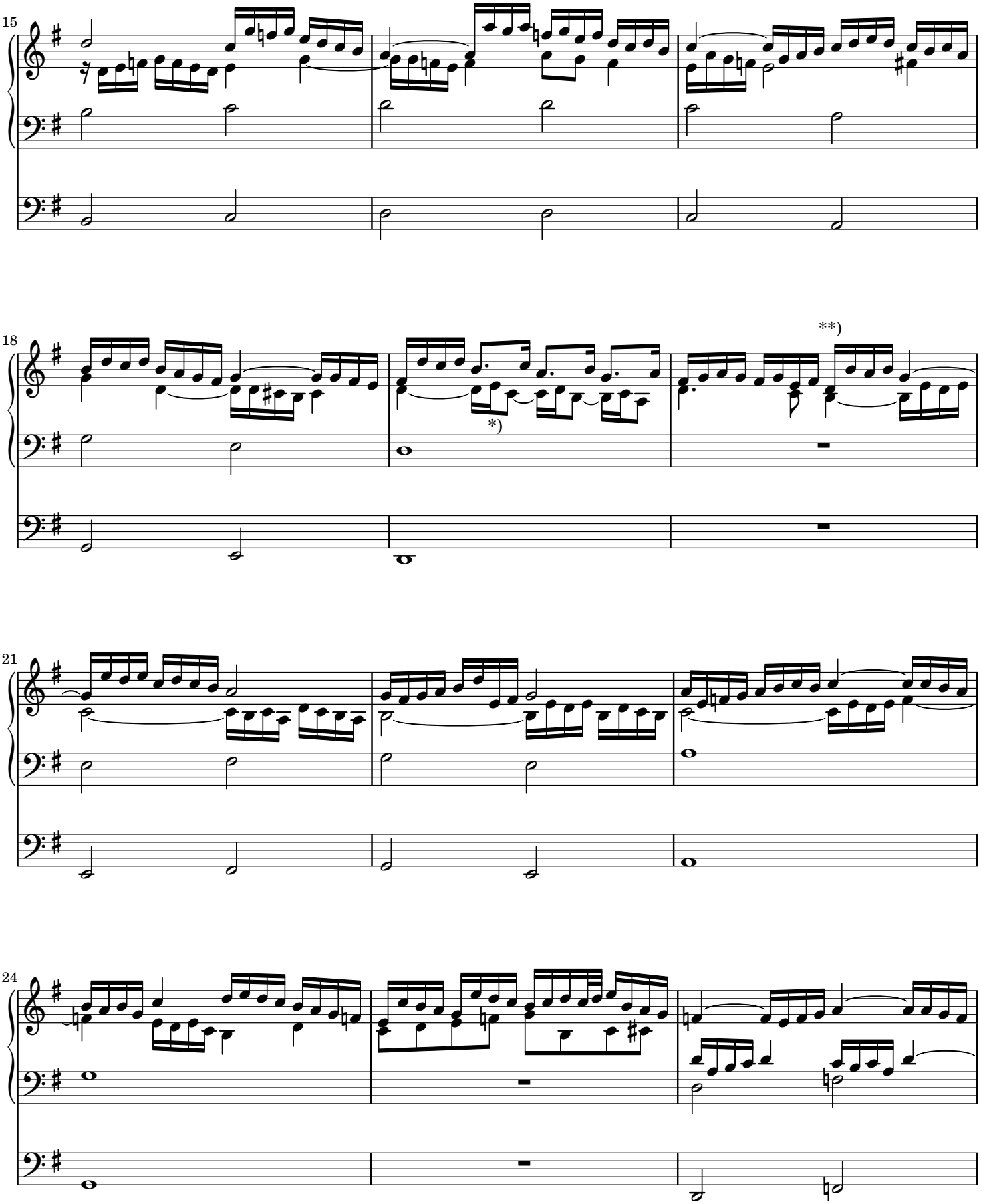
Herr, durch deinen heiligen Leichnam

Choral in Basso

Anonymus





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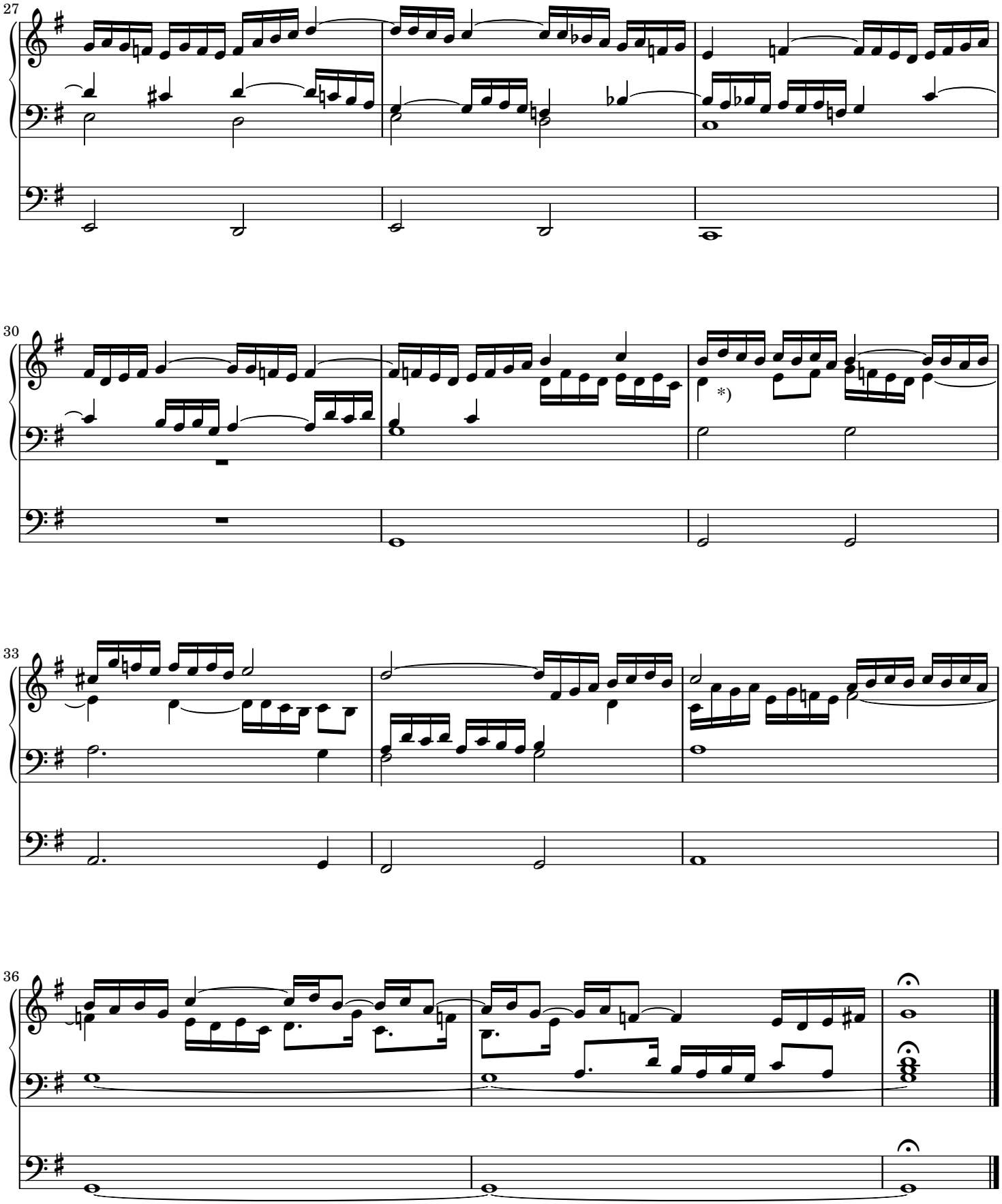

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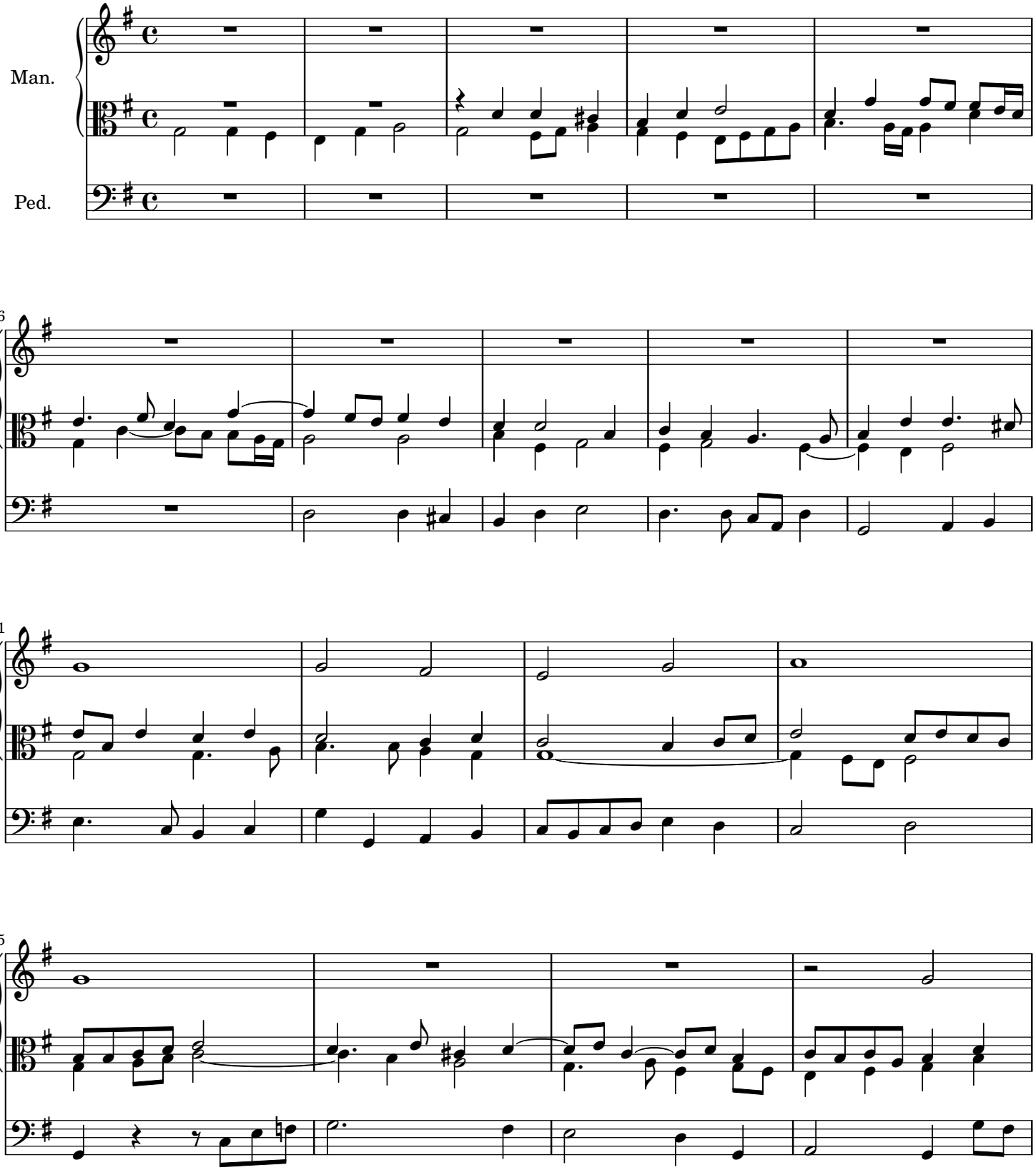
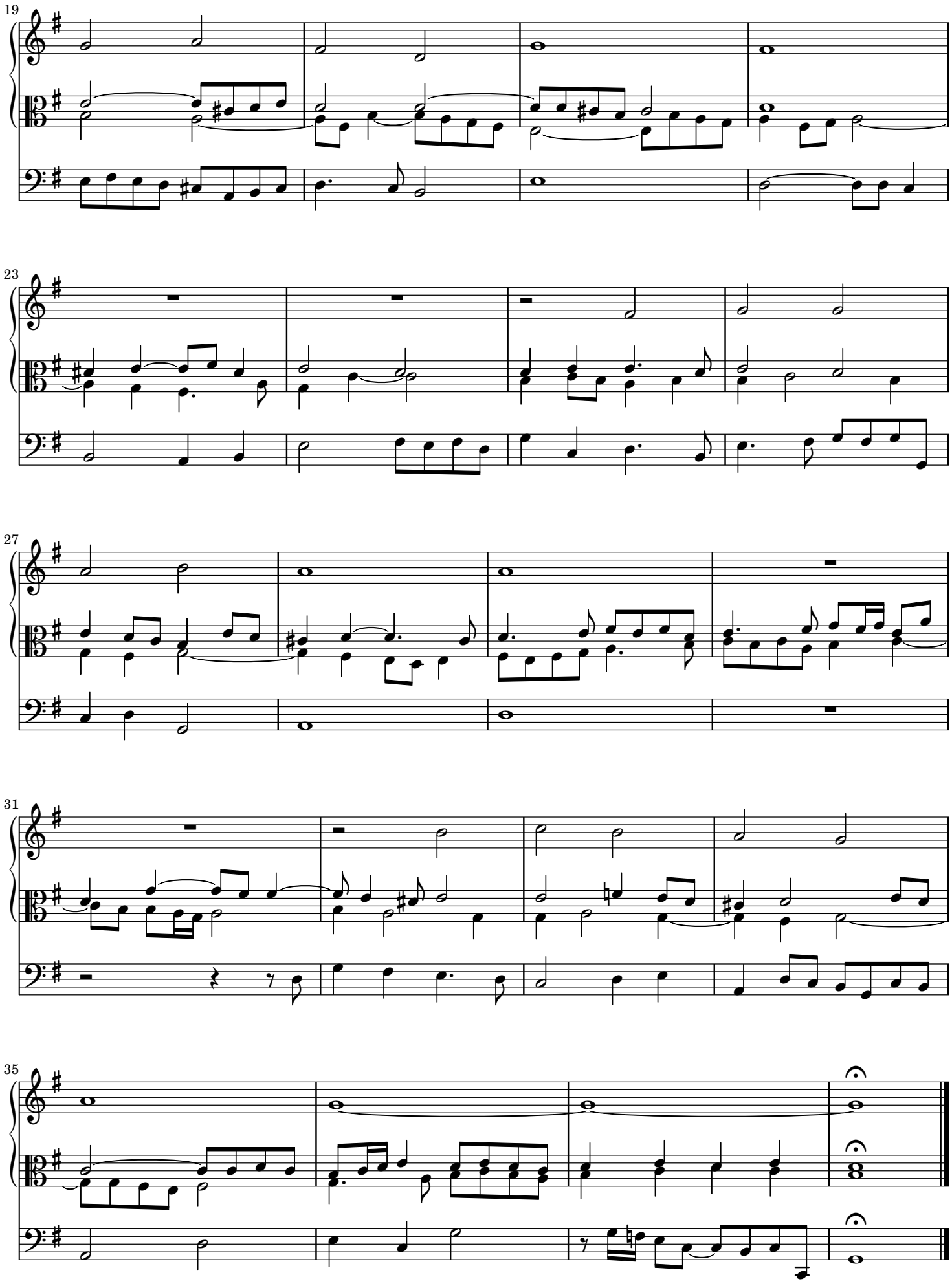
Nun lasst uns Gott den Herren

Choral in Cantu

Johann Michael Bach
(1648 – 1694)





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Choral in Cantu

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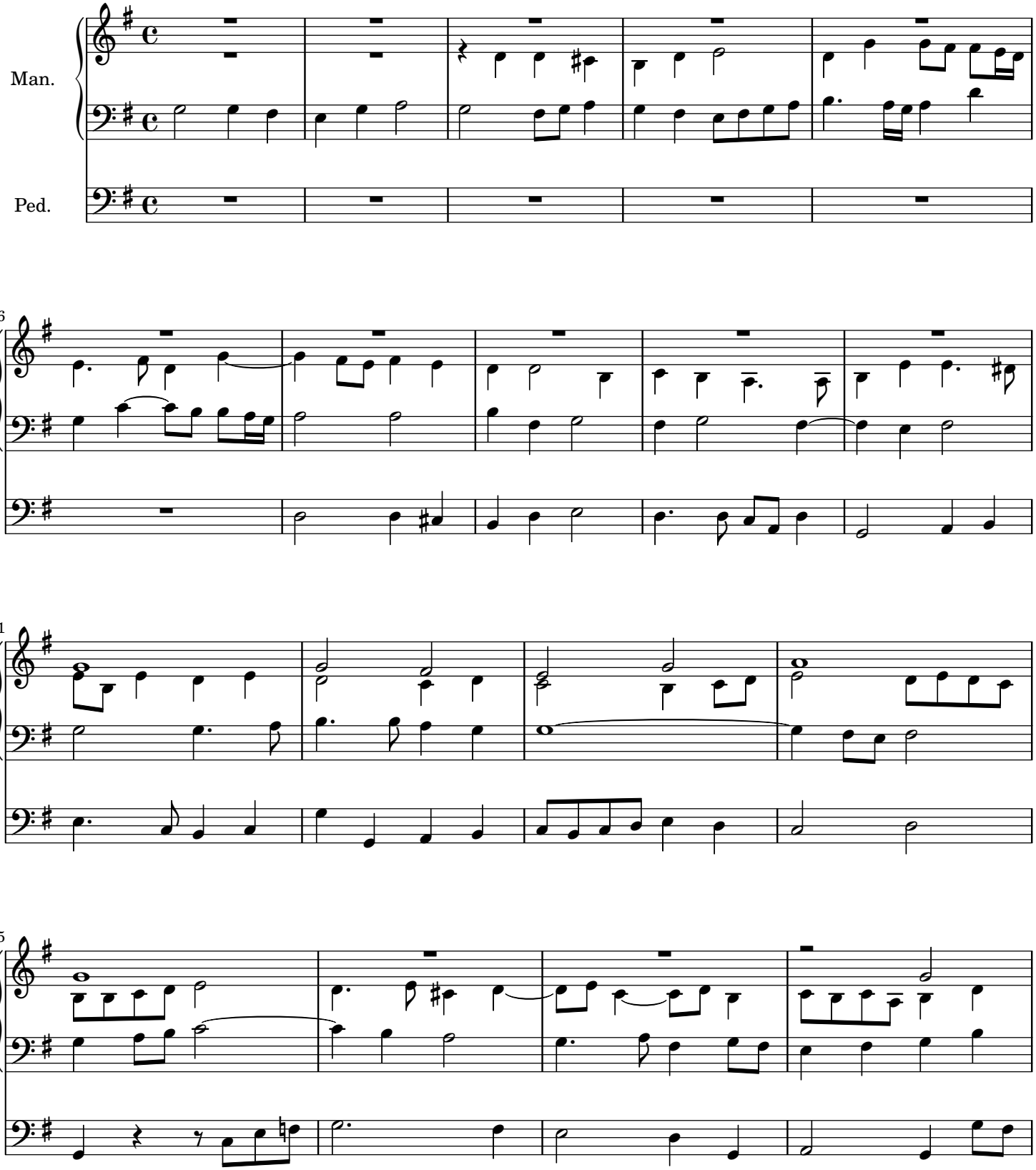

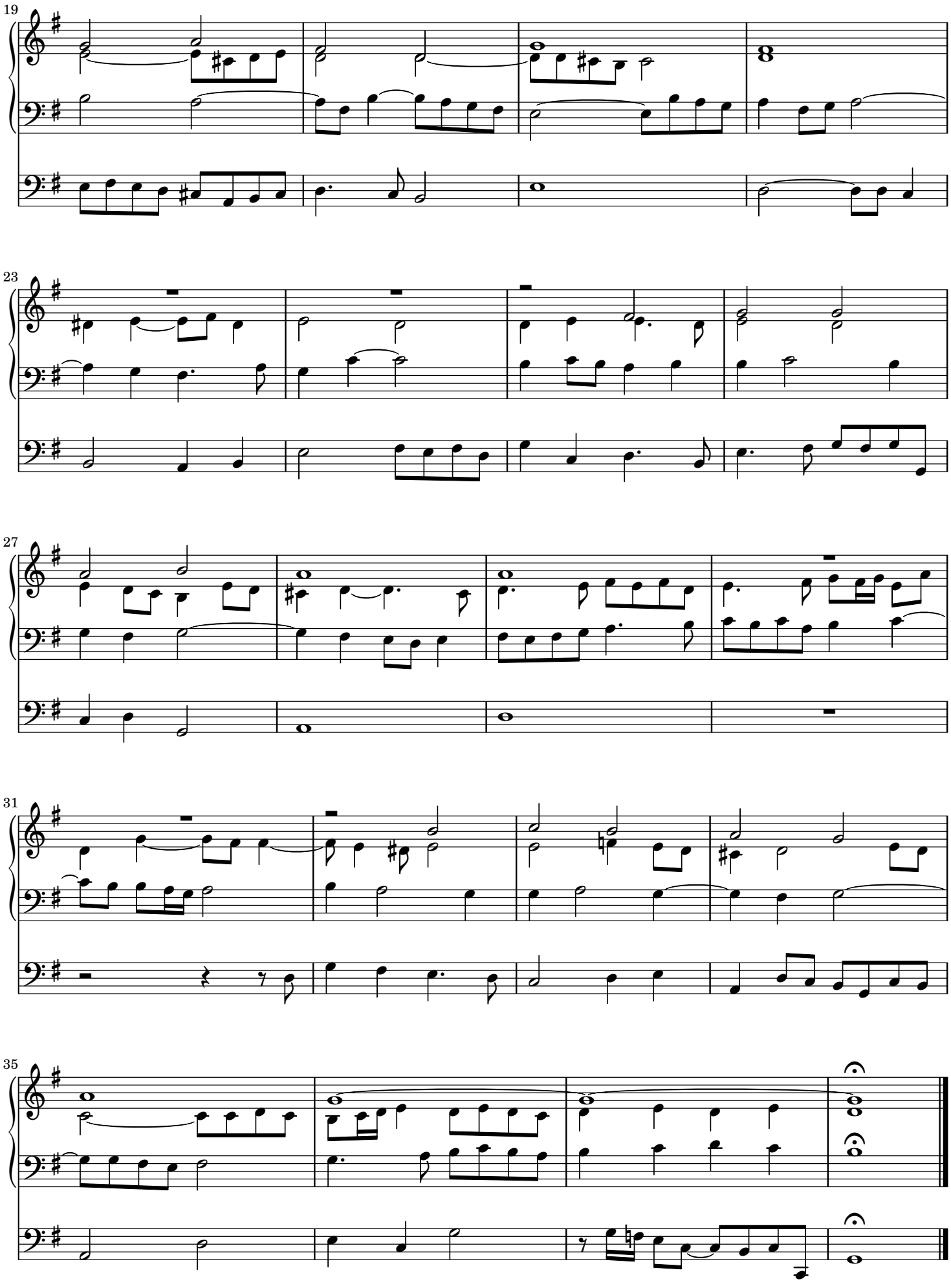

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Choral in Cantu

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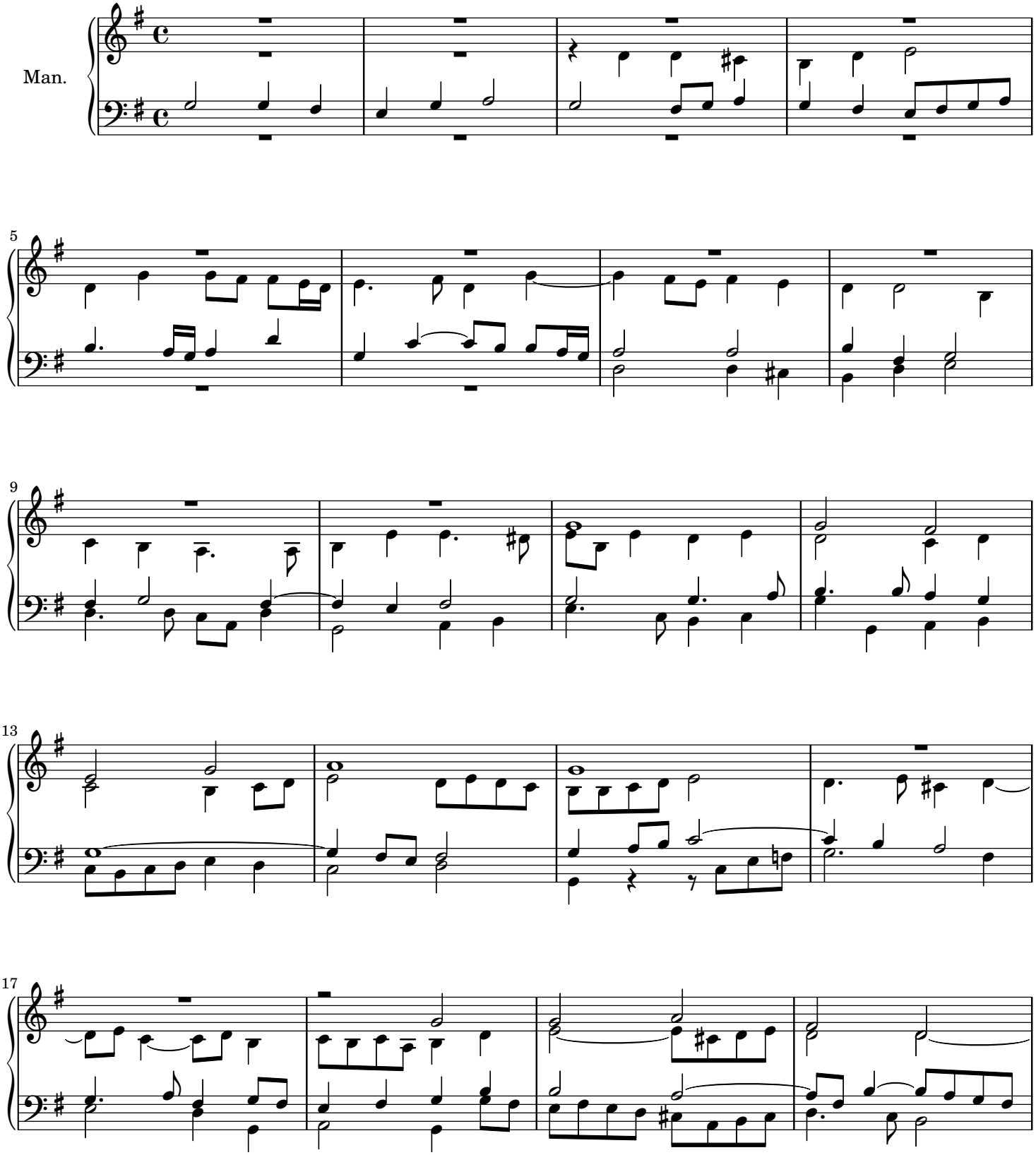

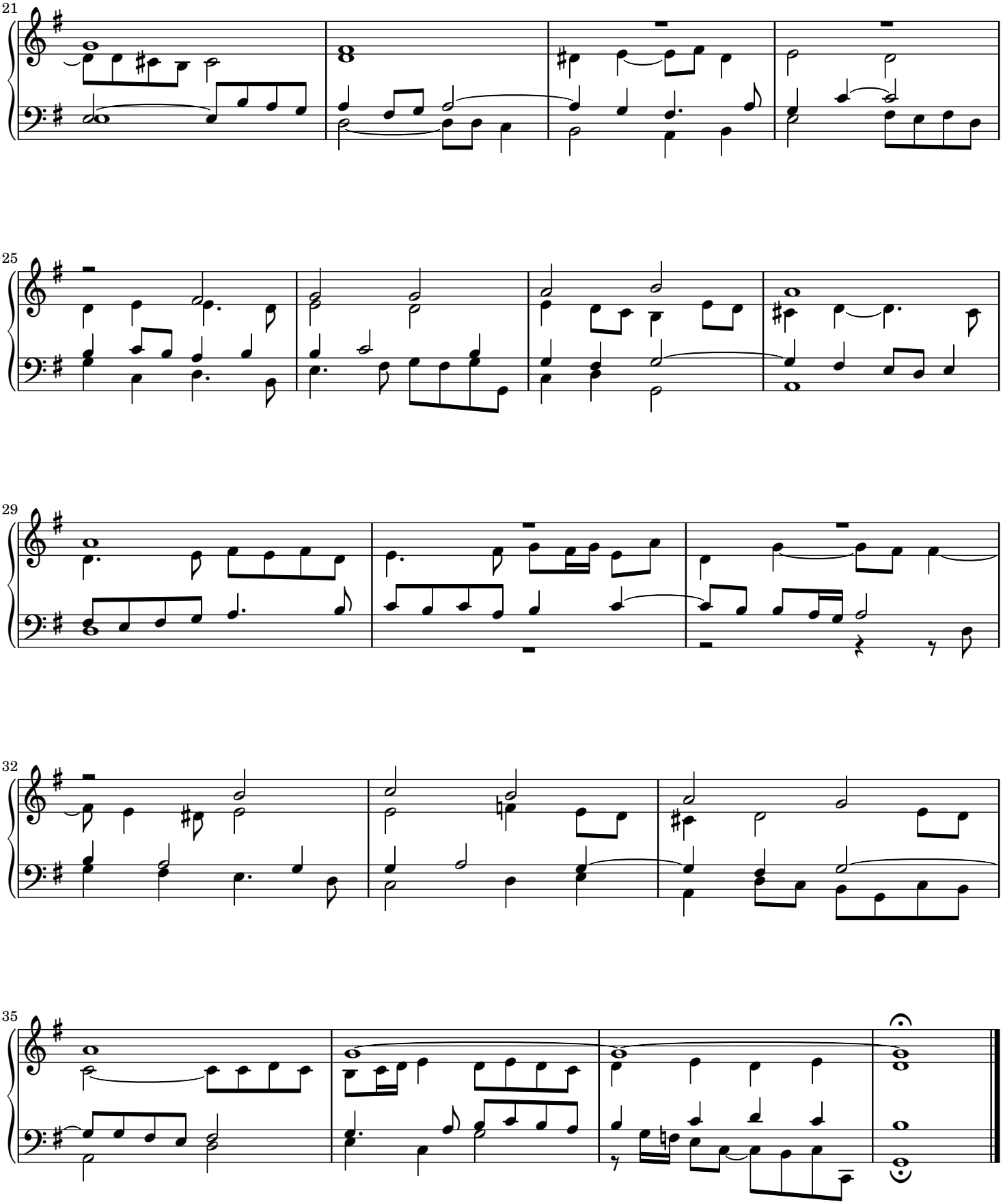

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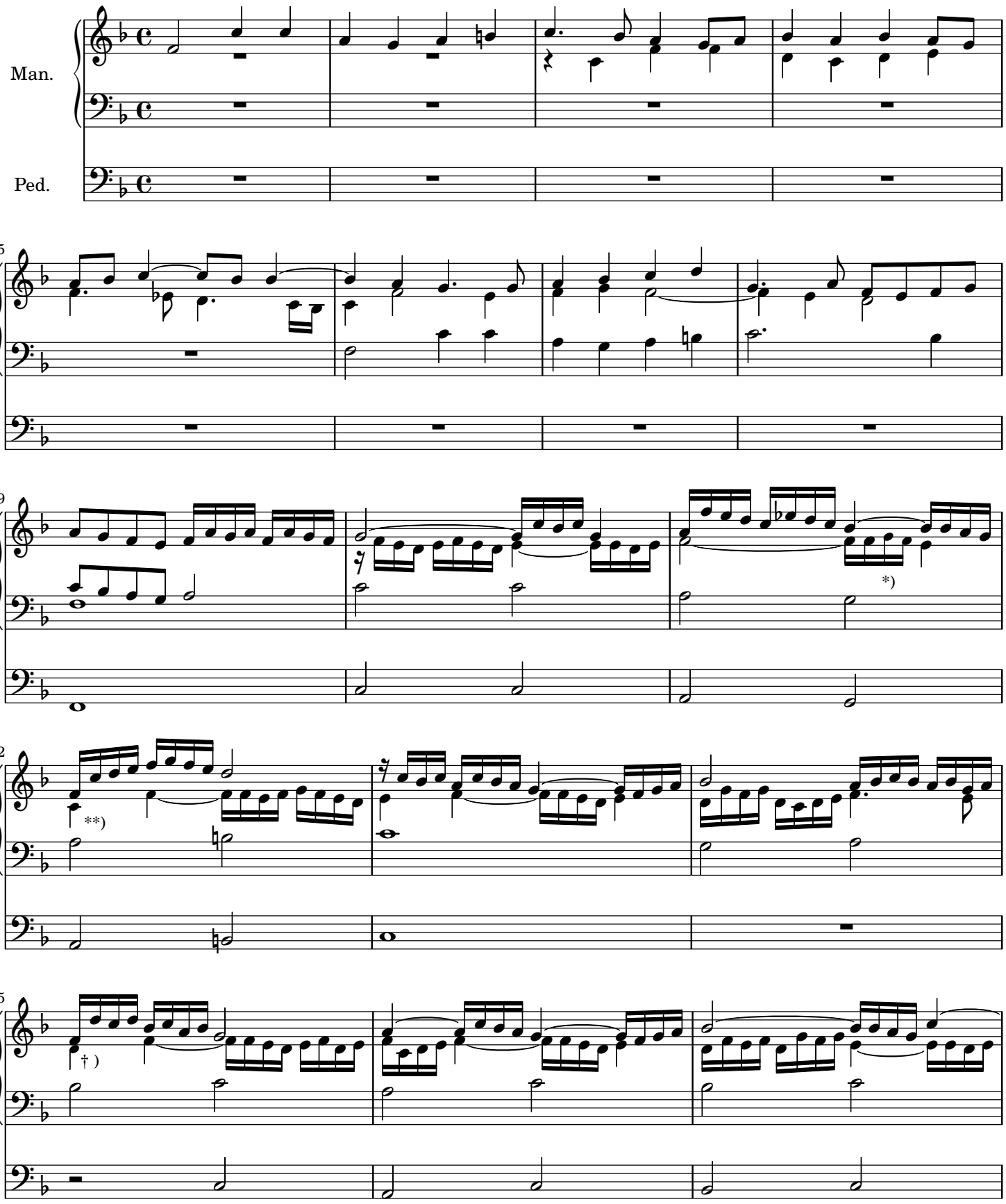
Wo Gott zum Haus niet gibt sein Günst

Choral in Basso

Anonymus



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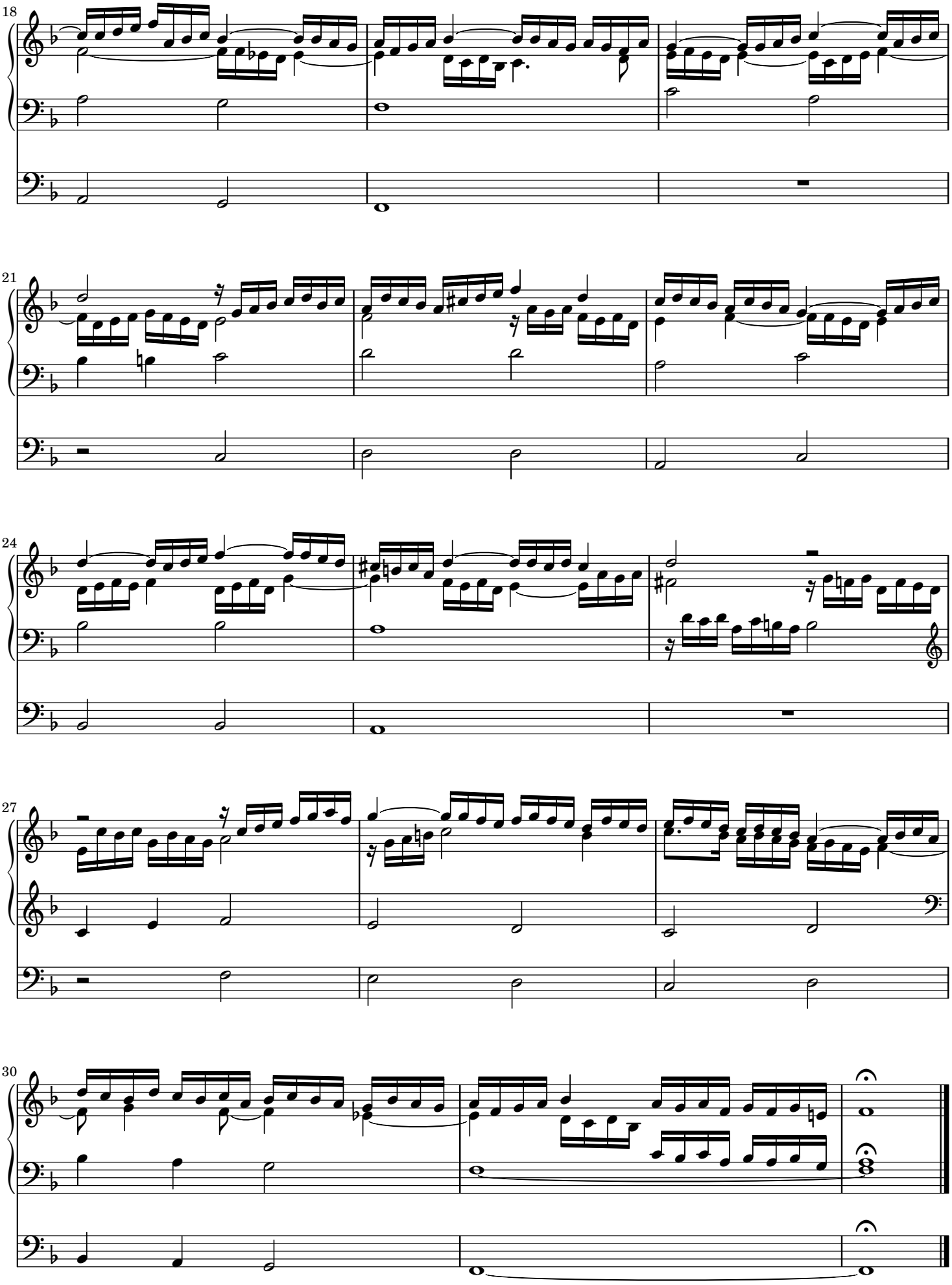

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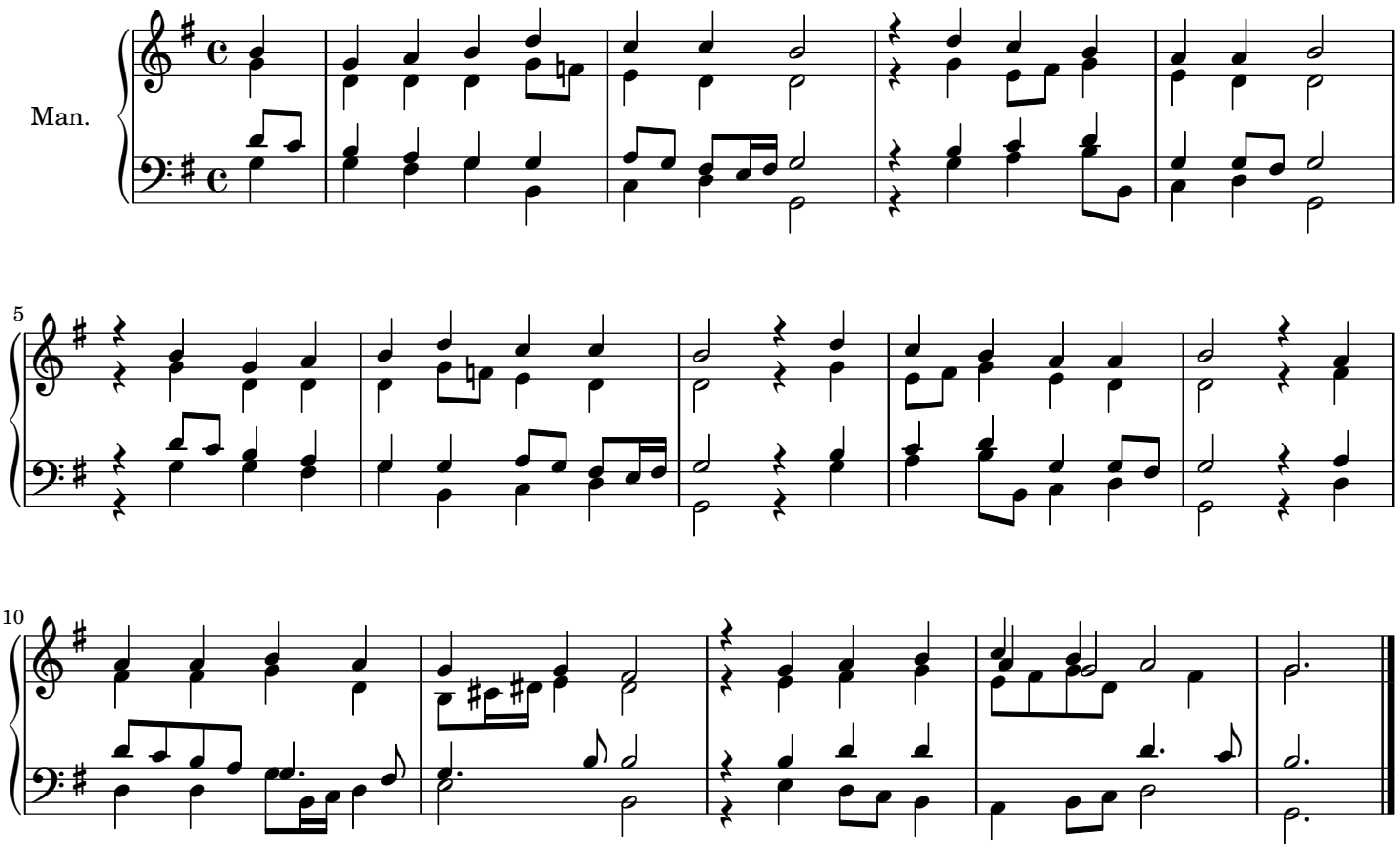
Du Friedenfurst Herr Jesu Christ

Variationen

Anonymus

Man.



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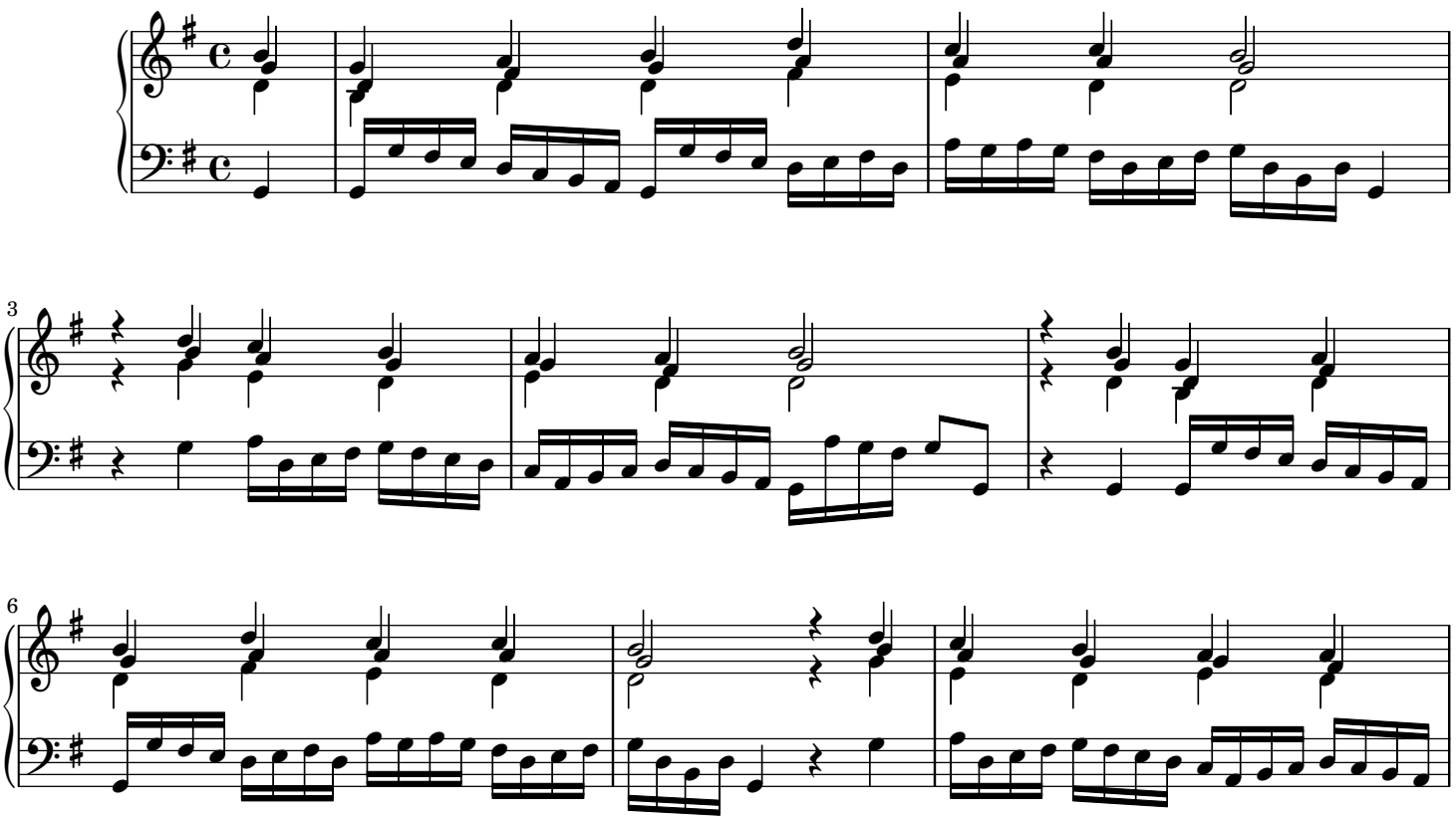

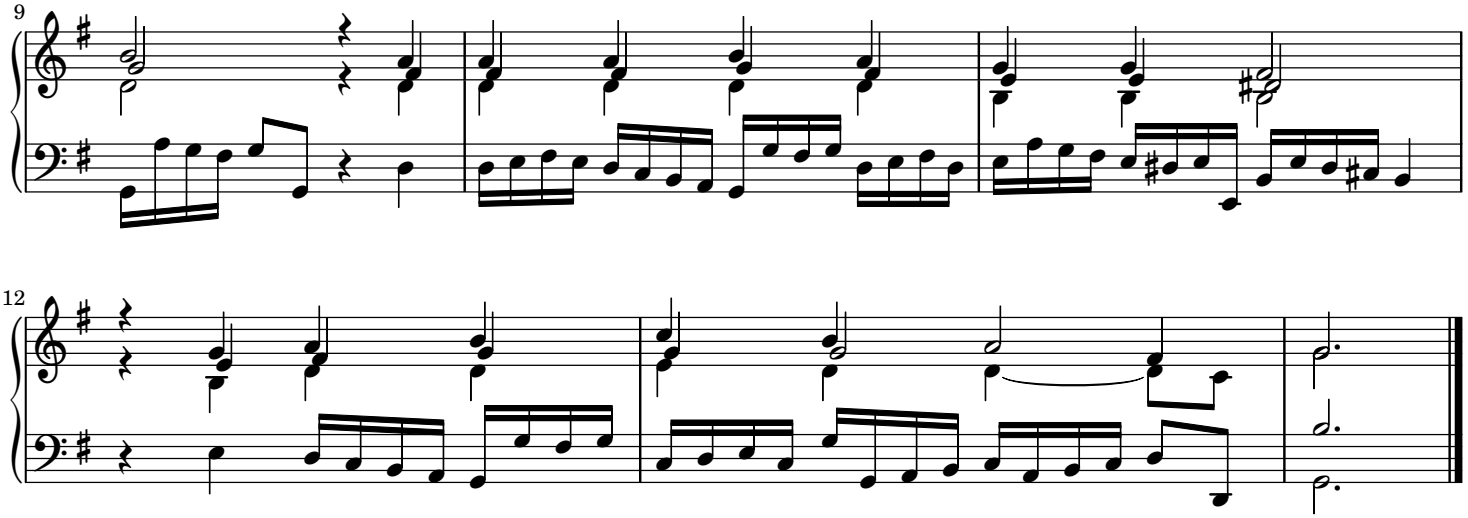

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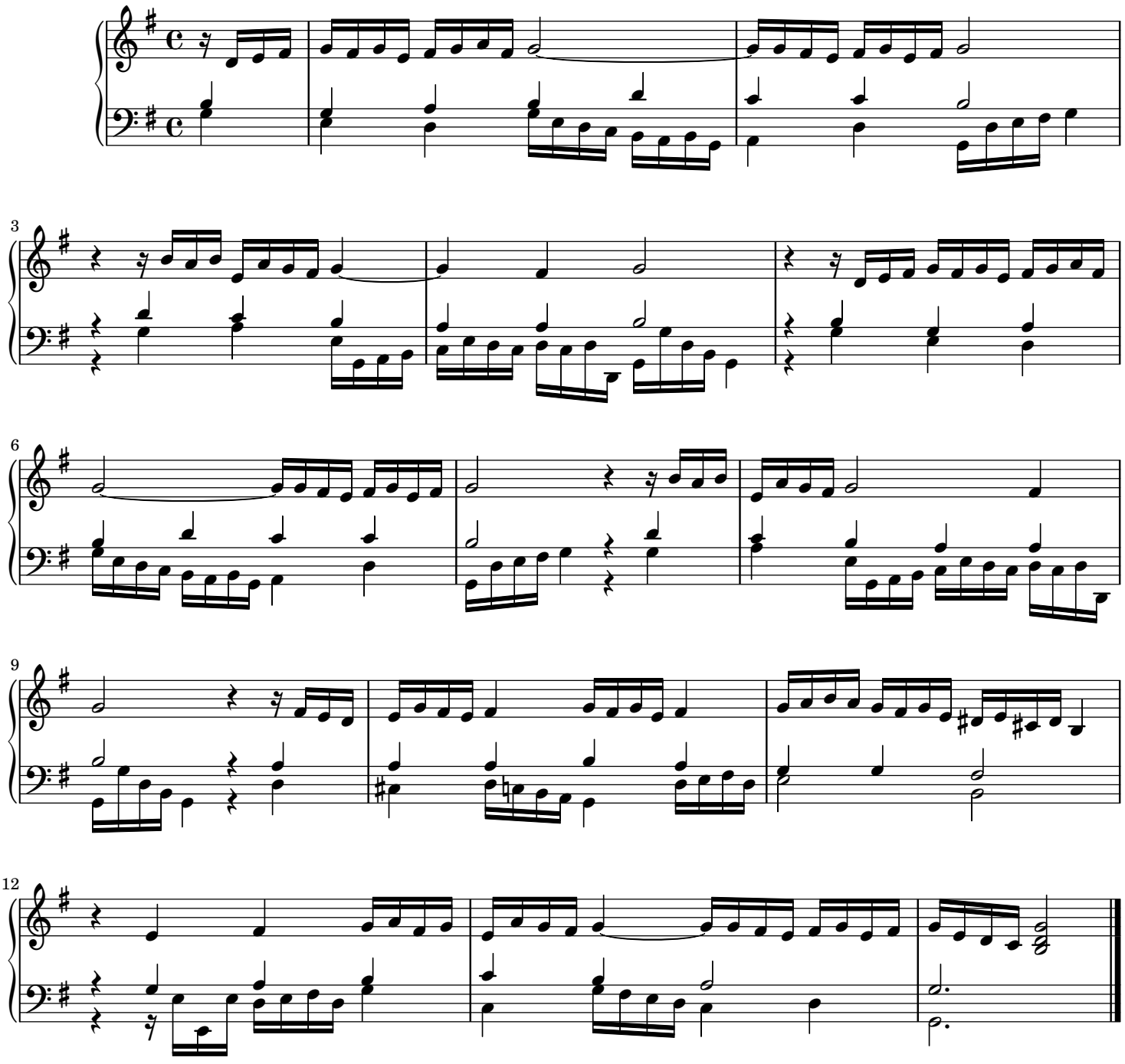

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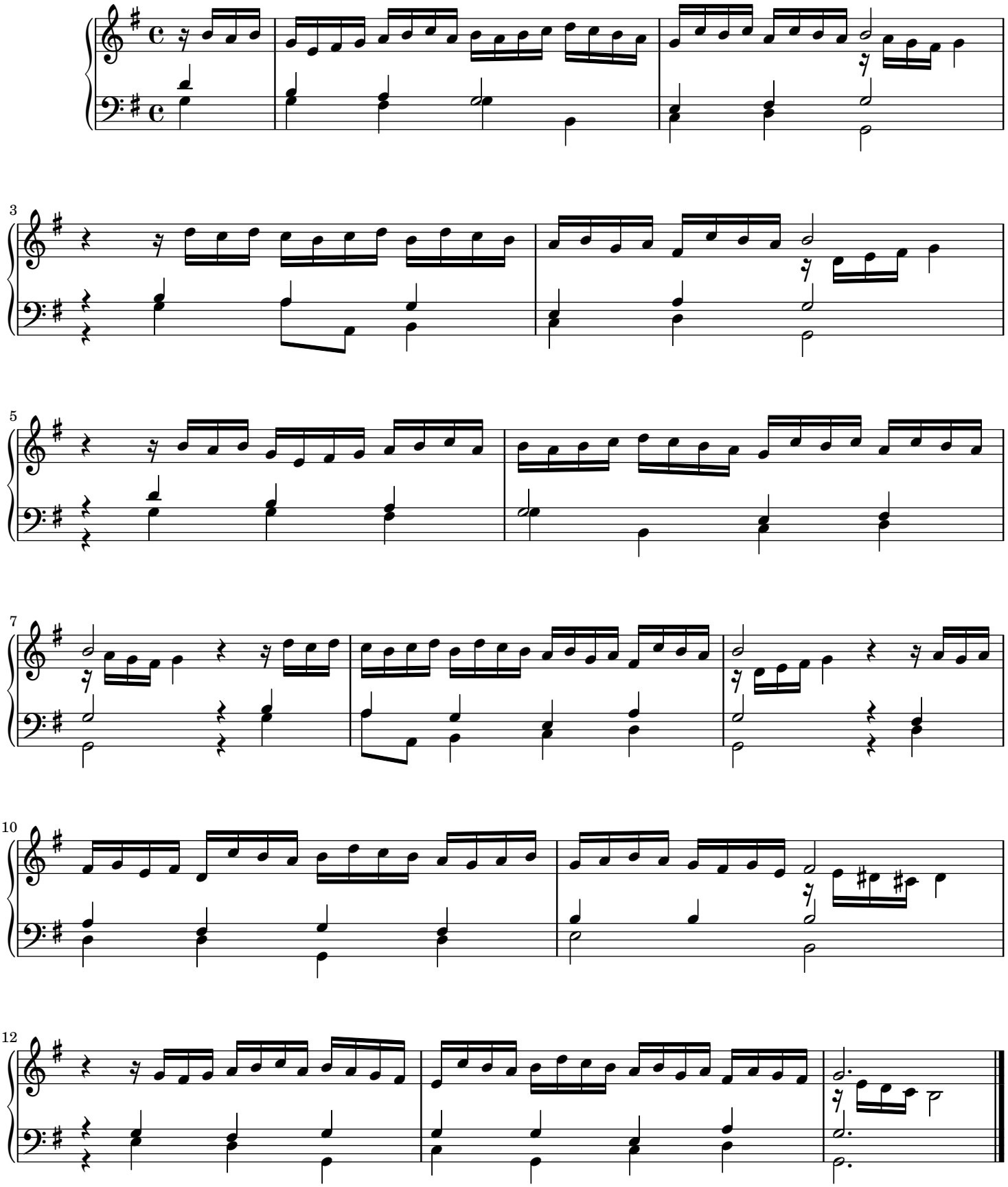

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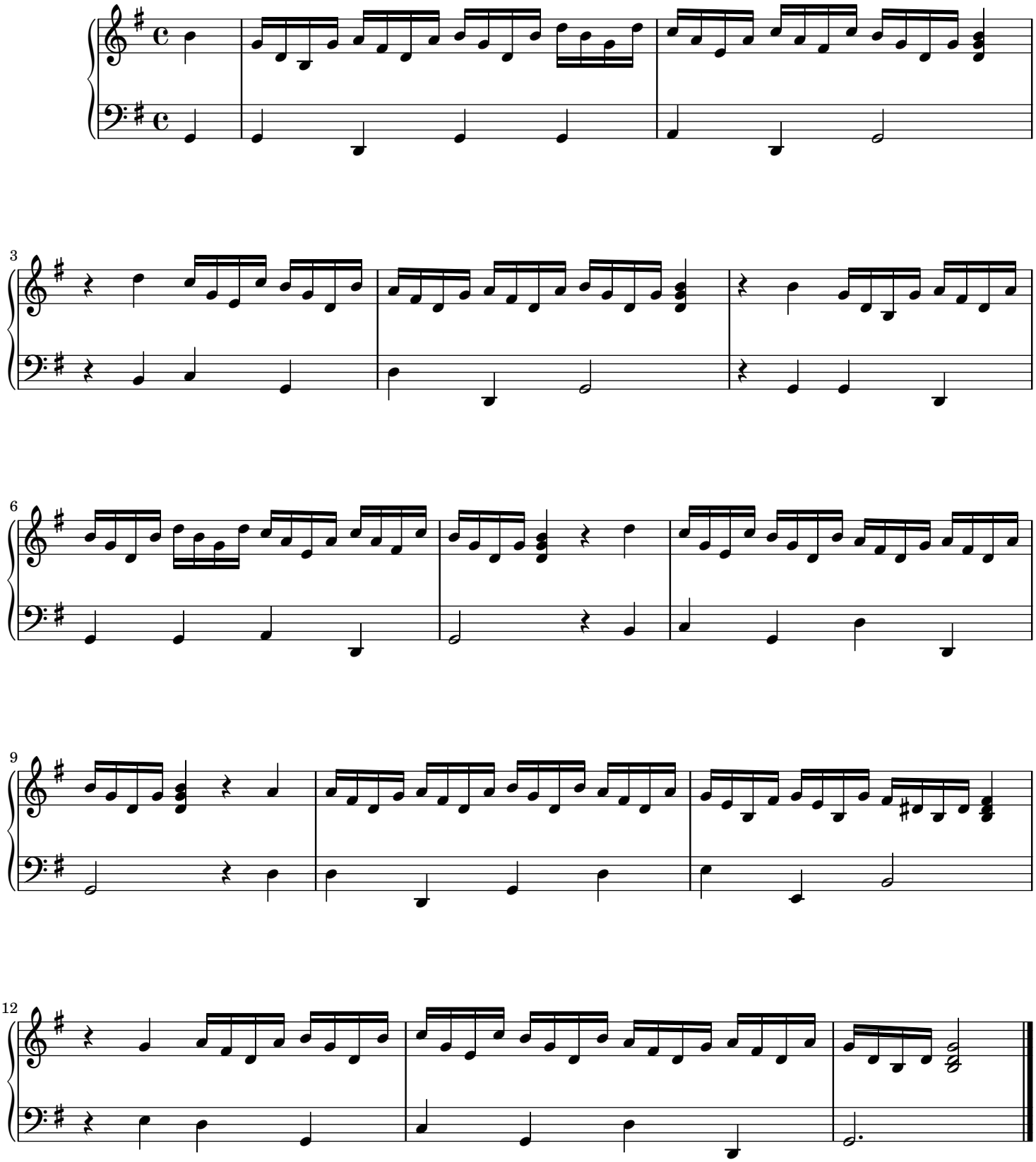

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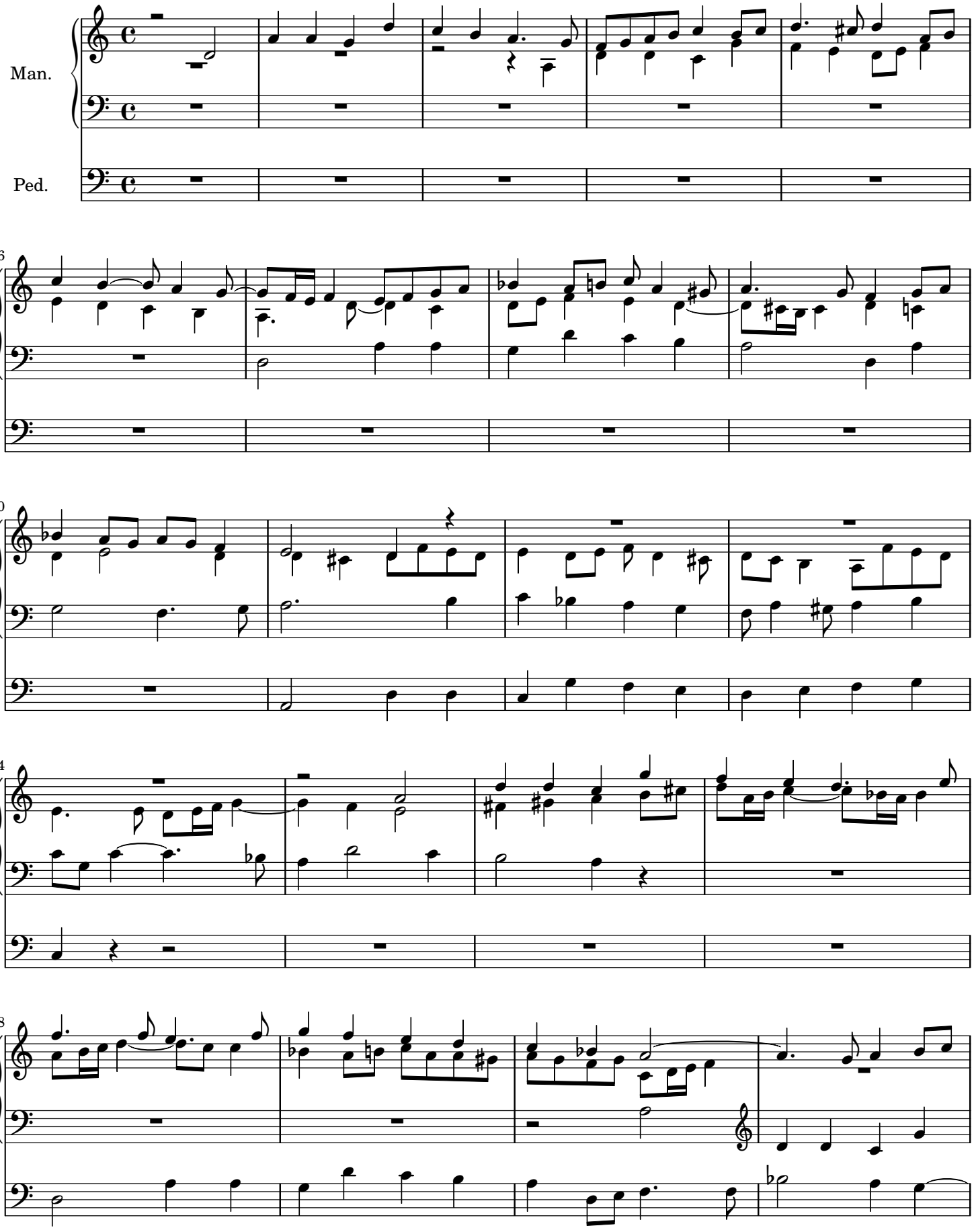
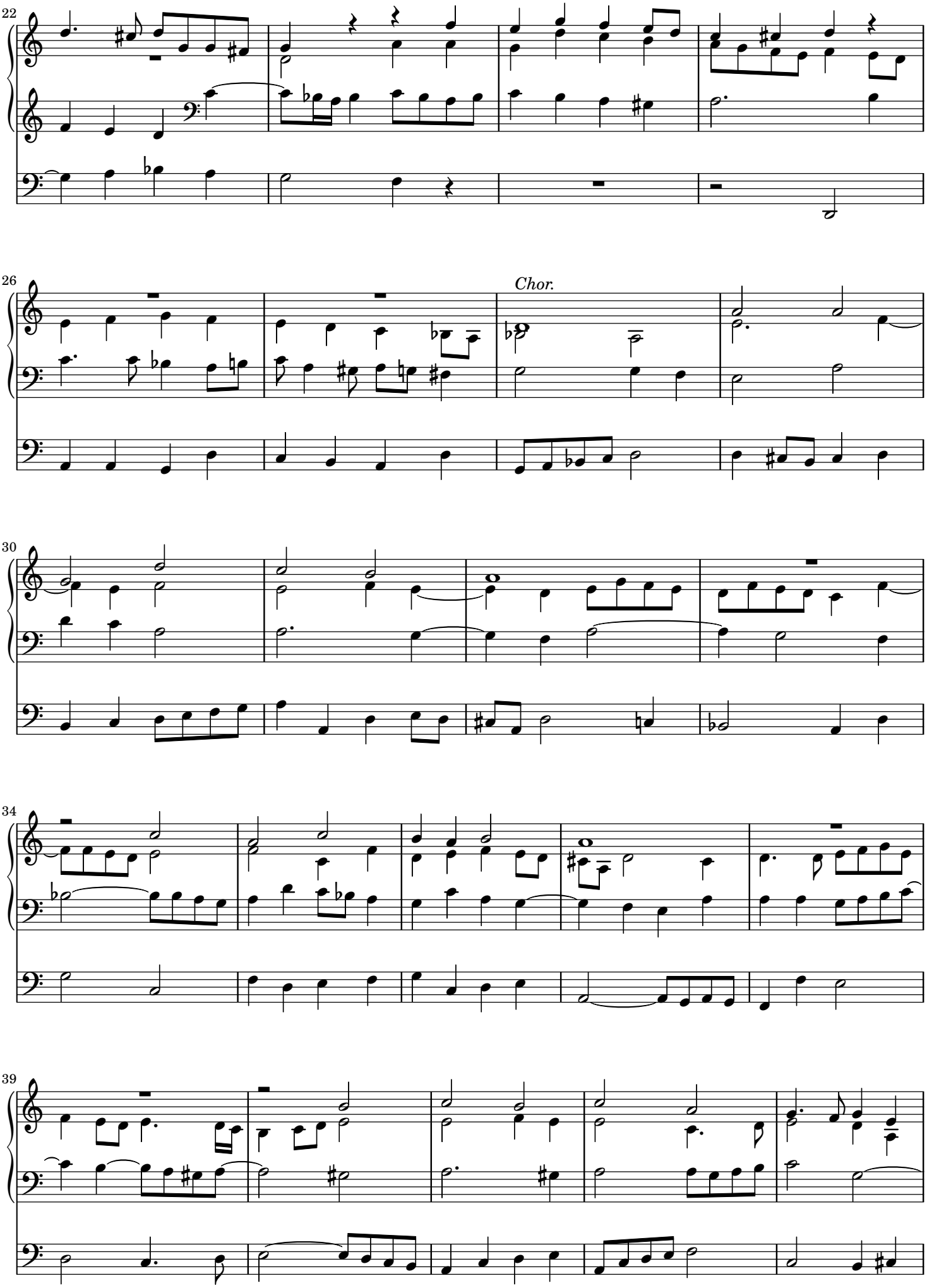
Fuga

super

Mit Fried und Freud ich fahr dahin

Anonymus

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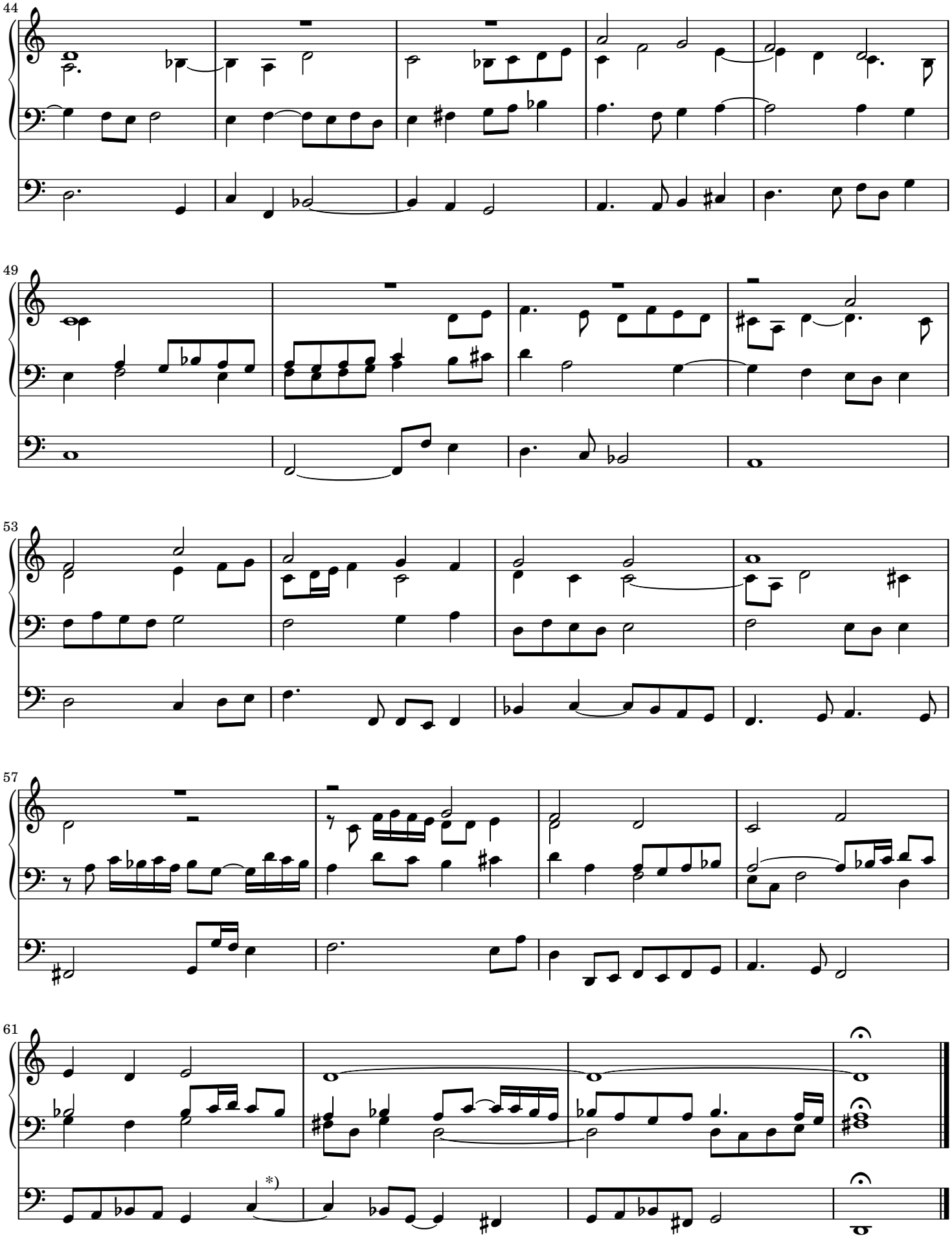

*) c: Tie not in manuscript

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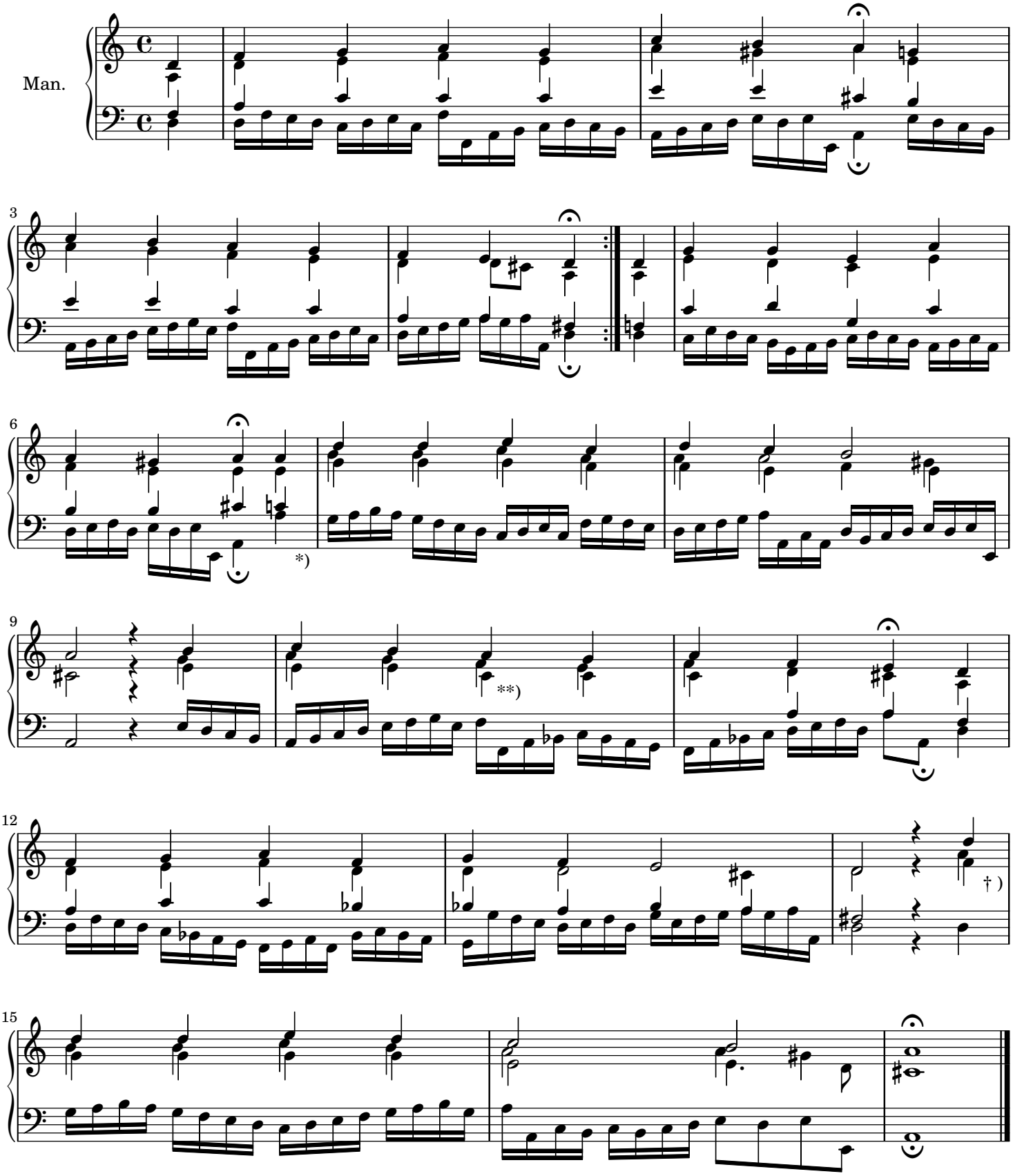
Christ unser Herr zum Jordan kam

Anonymus



**) a g a (in bass): not legible in manuscript*
***) c: not legible in manuscript, hole in paper*
†) f g g (in tenor): not legible in manuscript

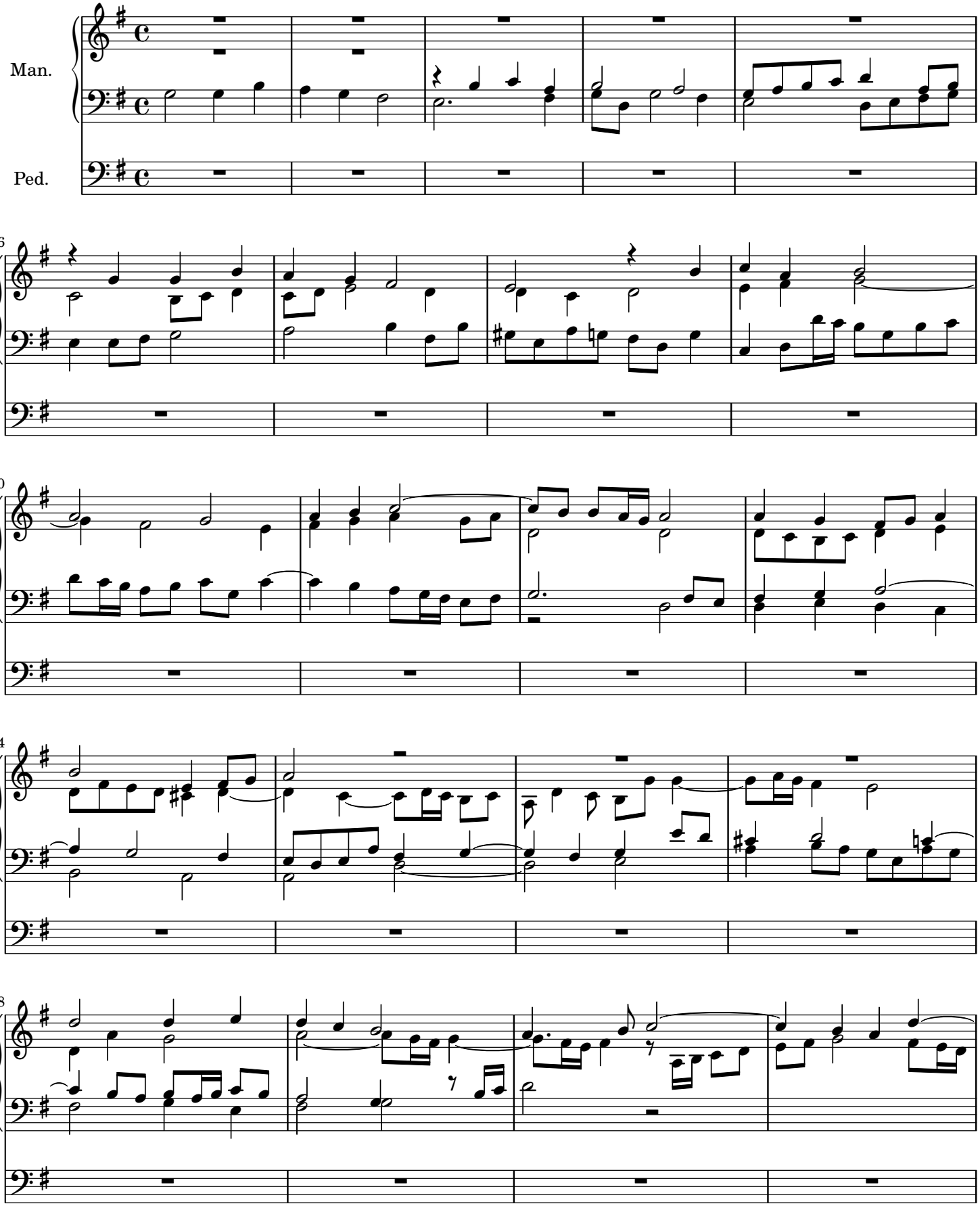
Edition Partitura Organum - 2016 (www.partitura.org)

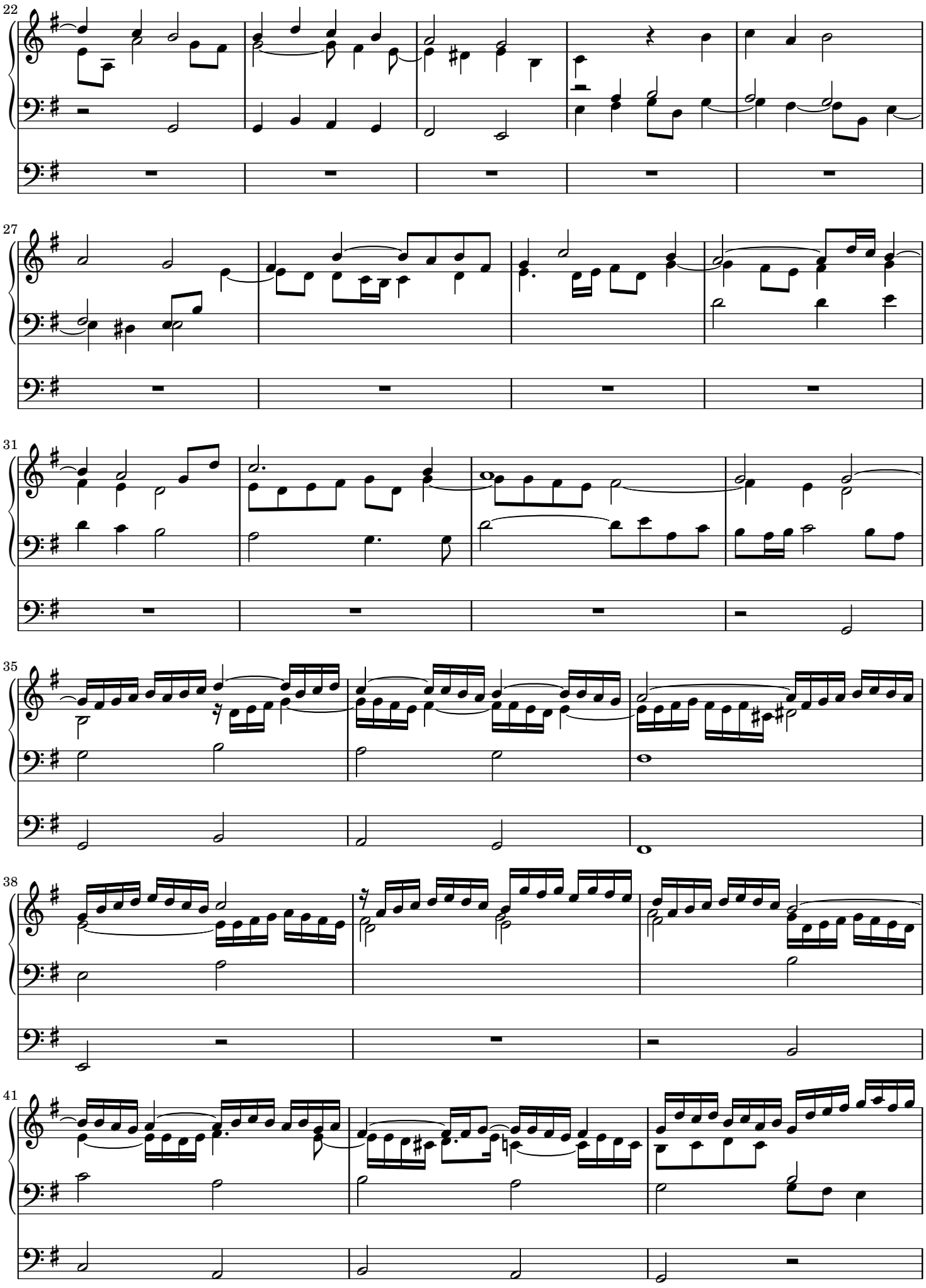
Fuga

super

Herr Christ, der einig Gottes Sohn

Johann Pachelbel
(1653 - 1706)

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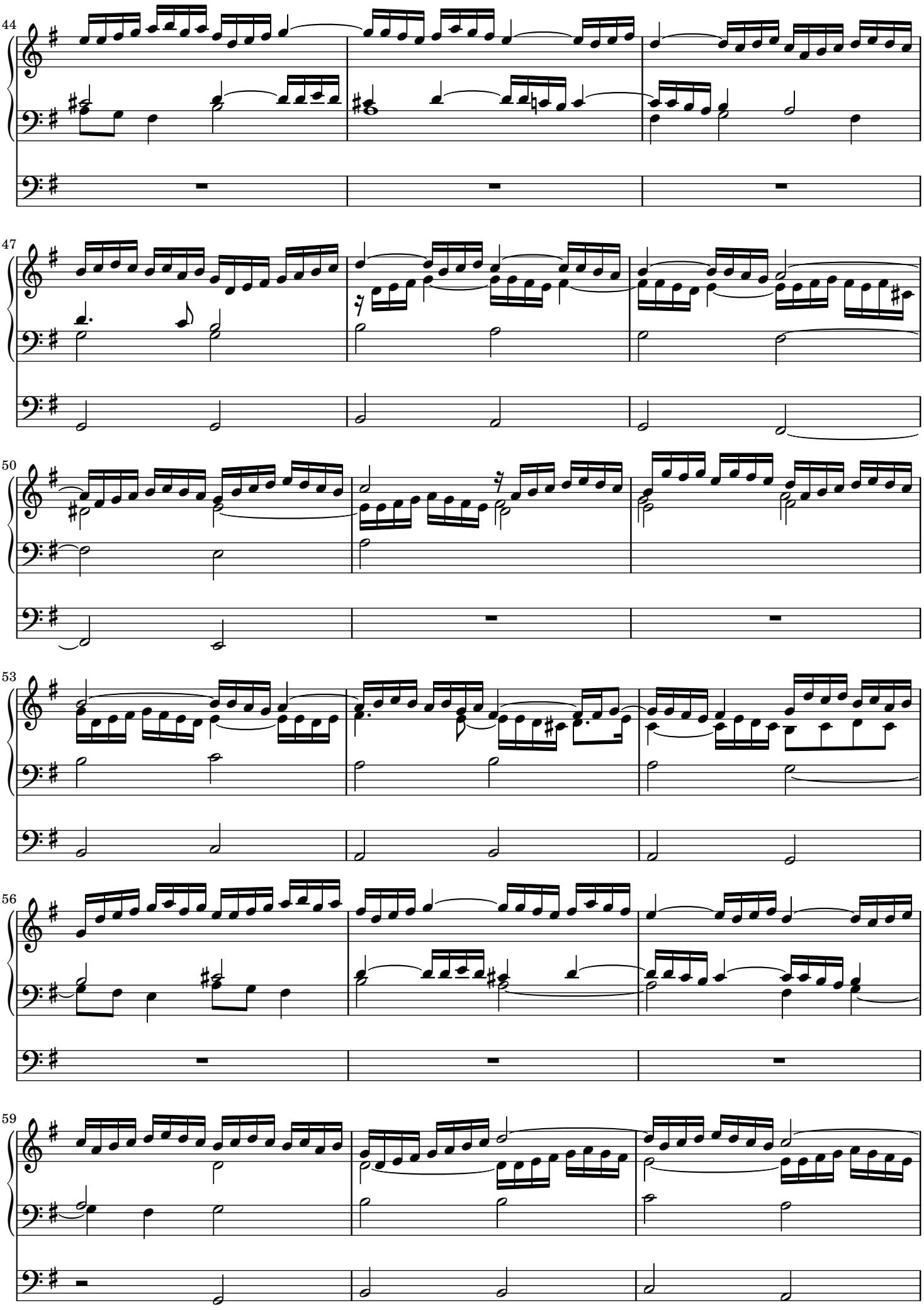

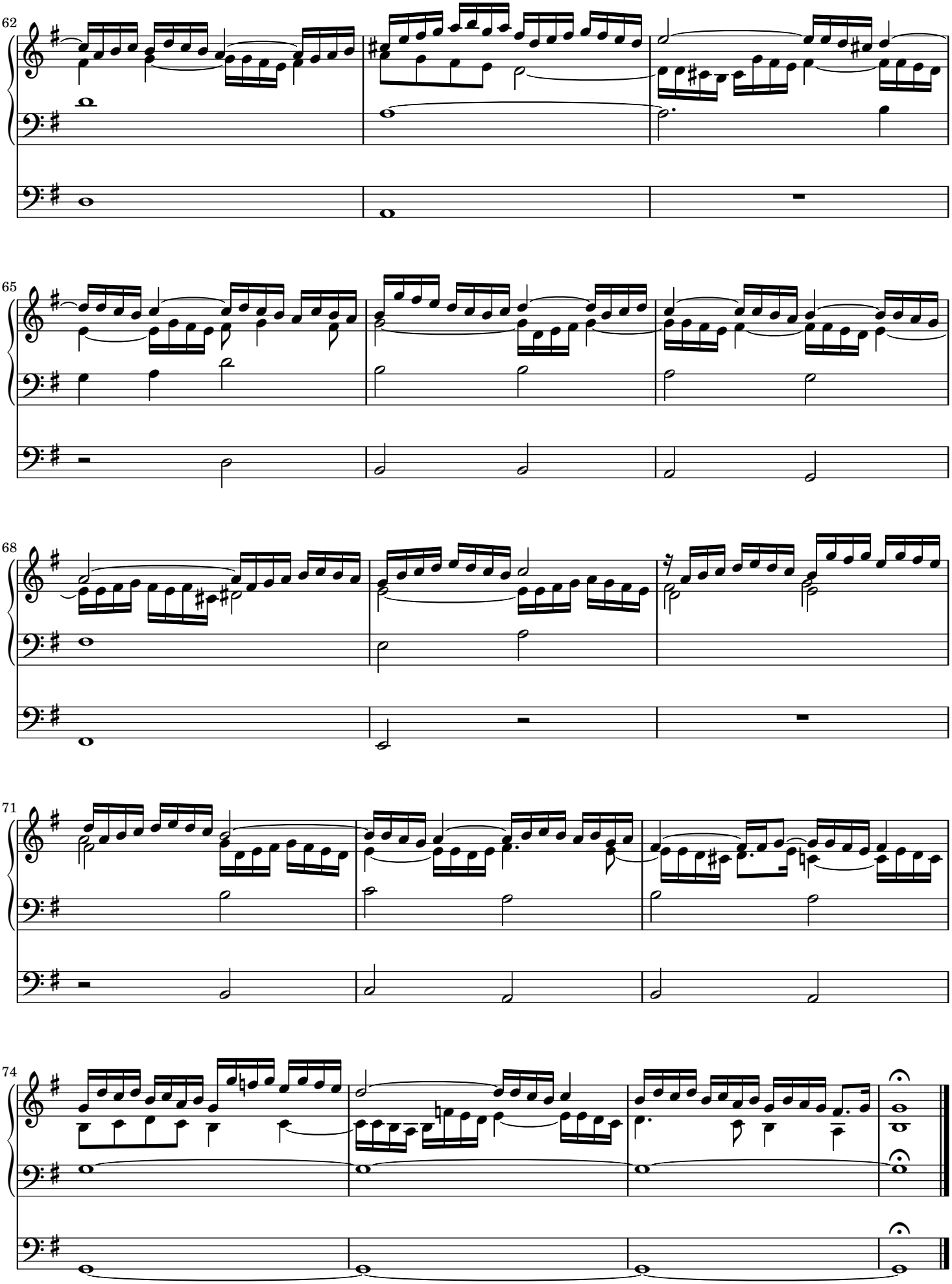

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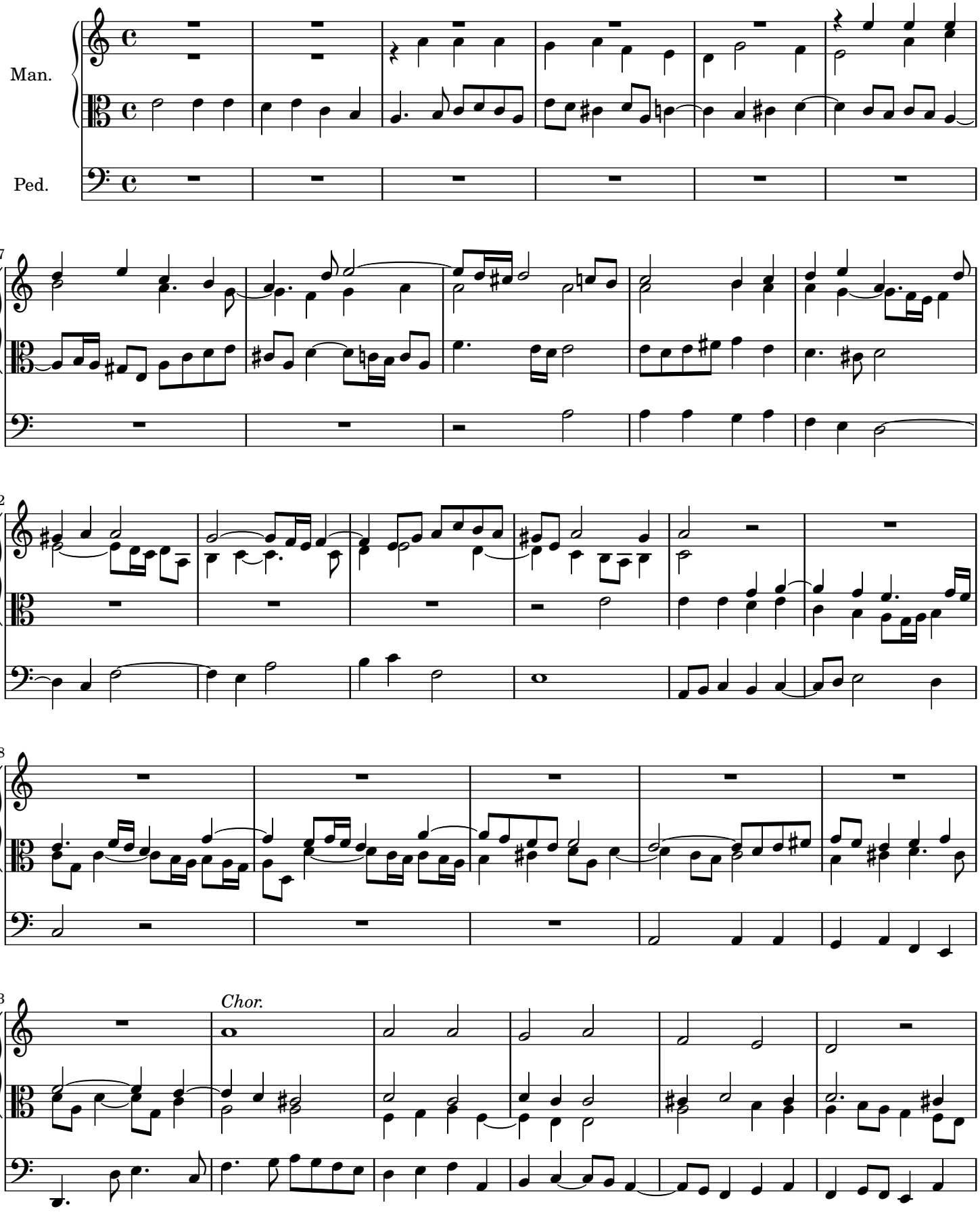
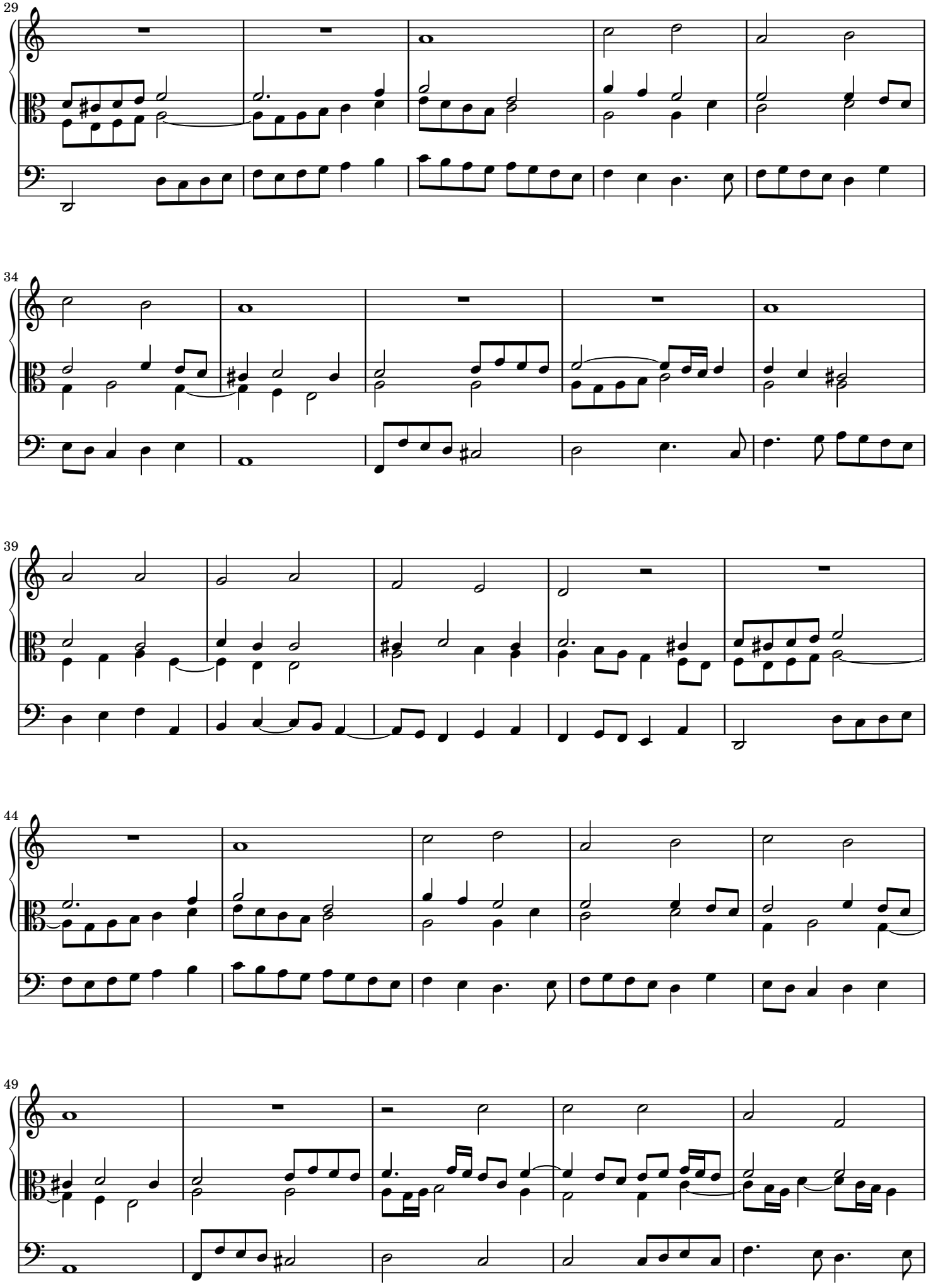
Fuga

super

Durch Adams Fall ist ganz verderbt

Johann Pachelbel
(1653 - 1706)

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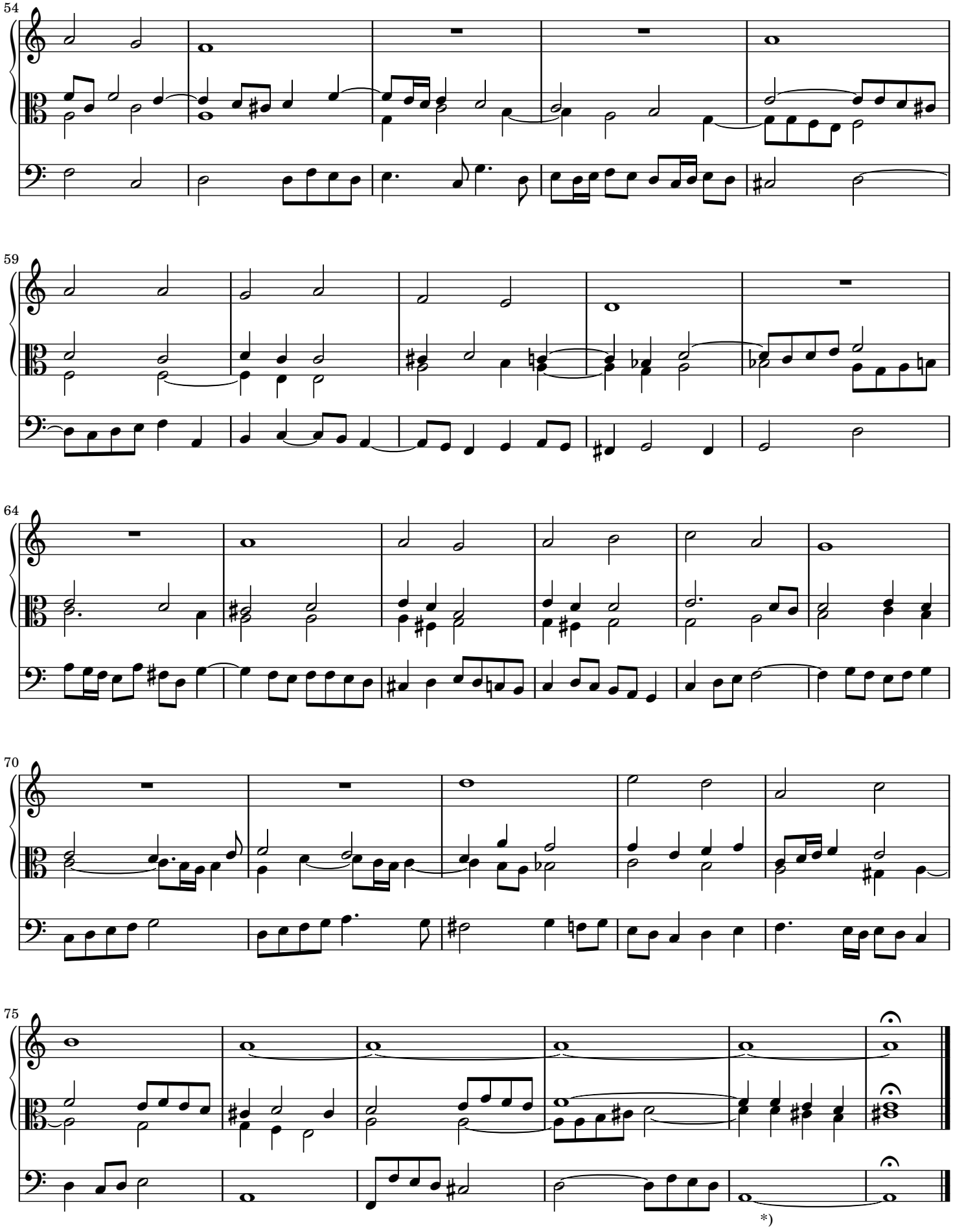

*) a: not in manuscript (paper cut of in this place)

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Fuga

super

Durch Adams Fall ist ganz verderbt

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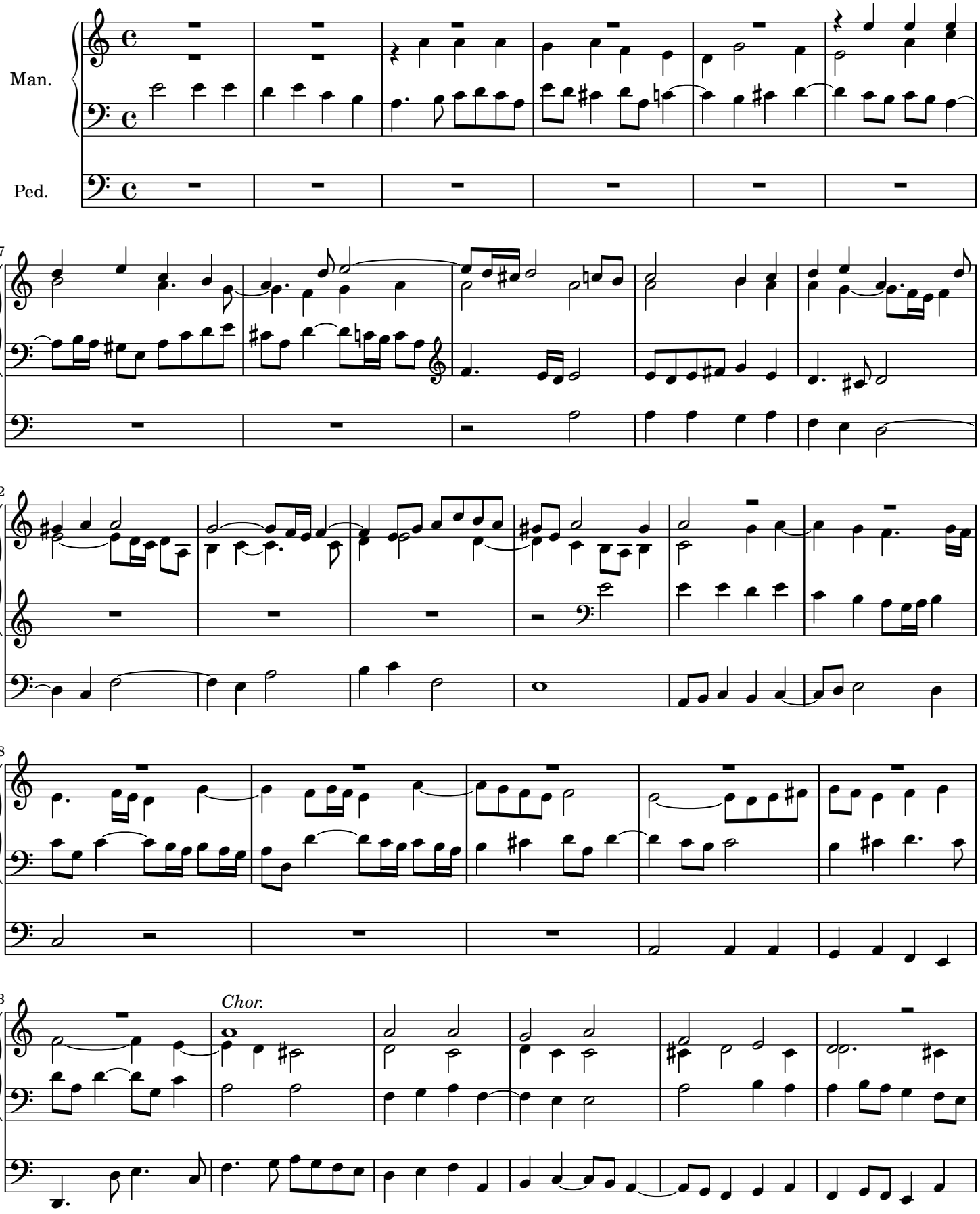
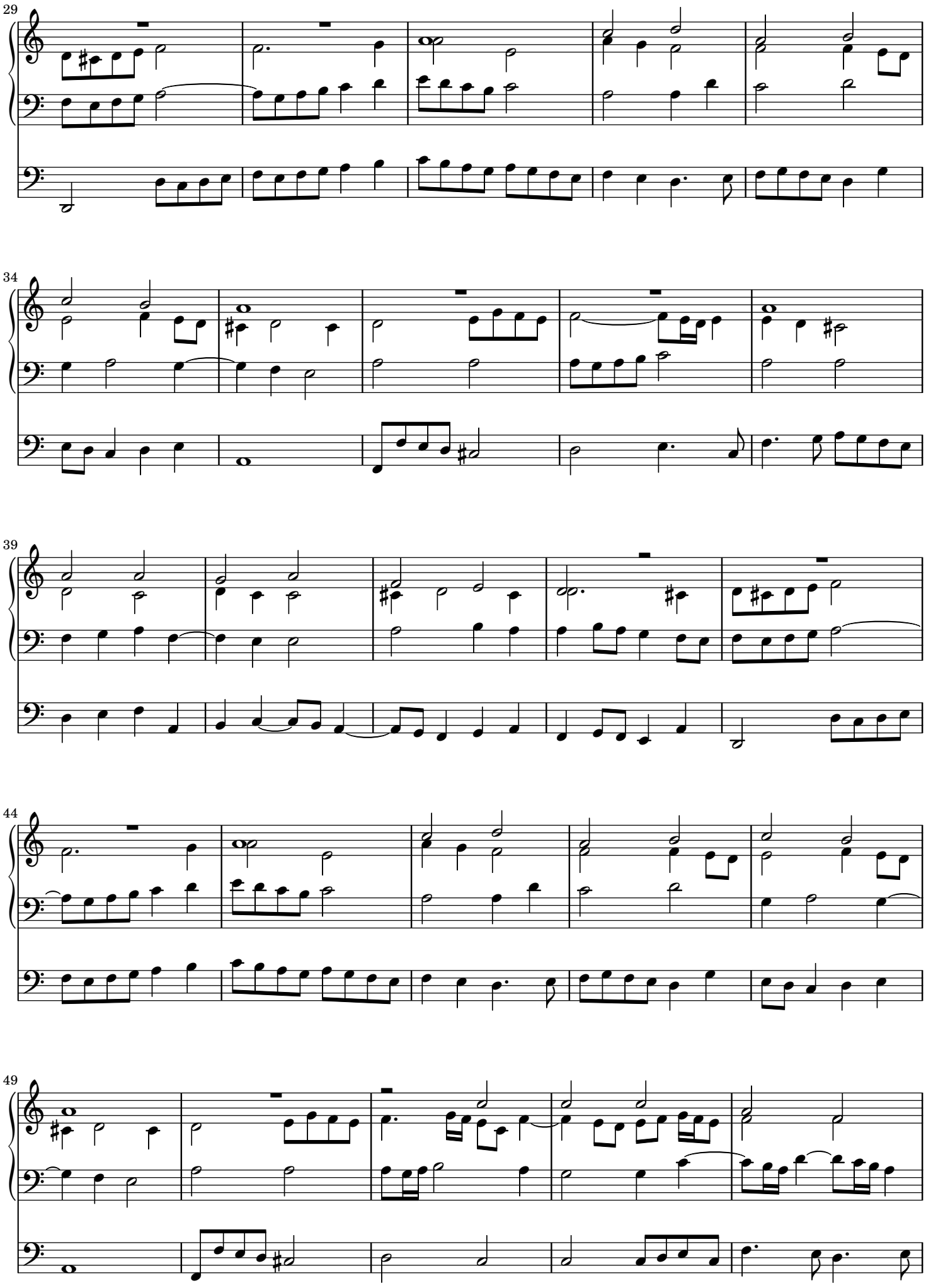
(1653 - 1706)

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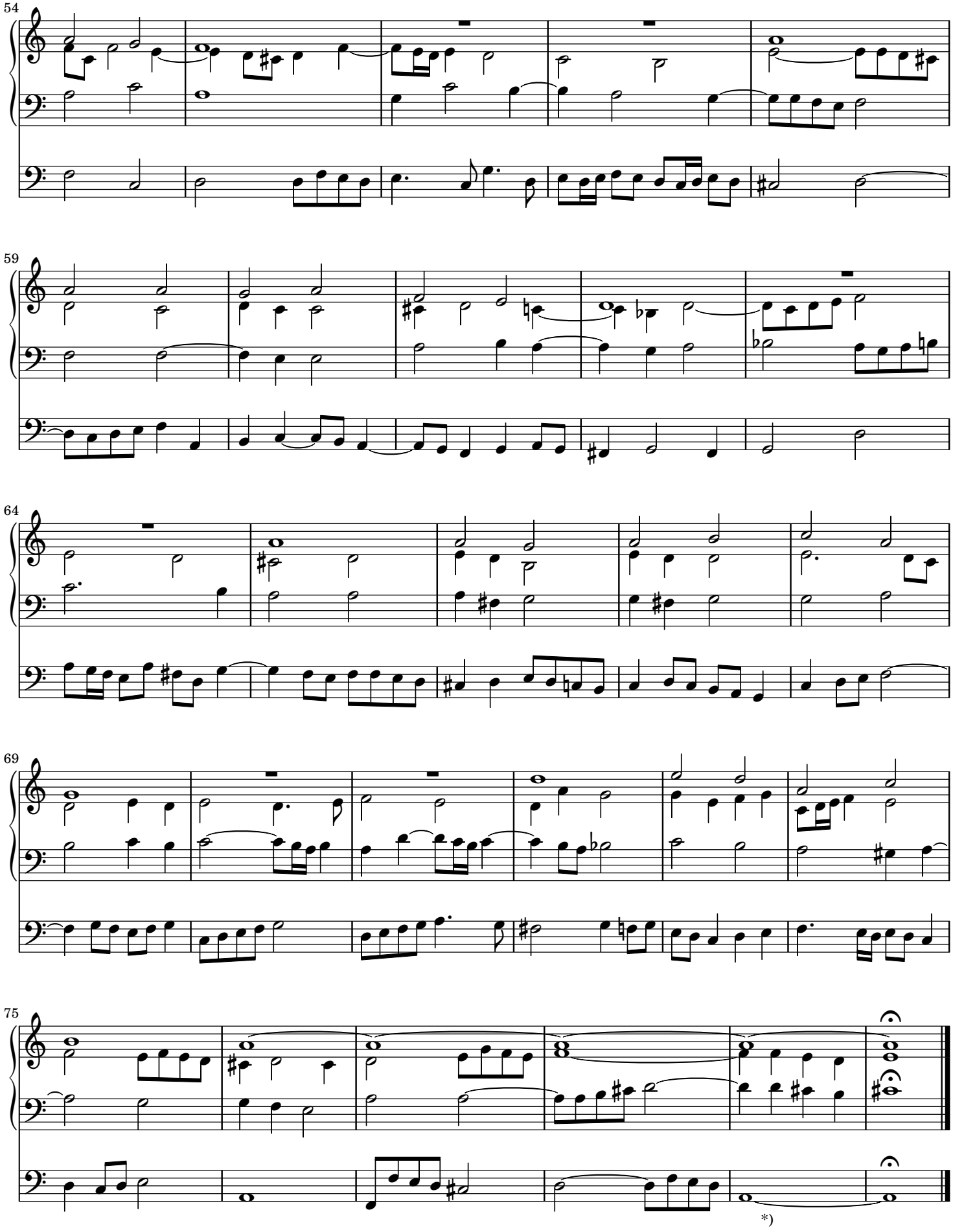

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Fuga

super

Durch Adams Fall ist ganz verderbt

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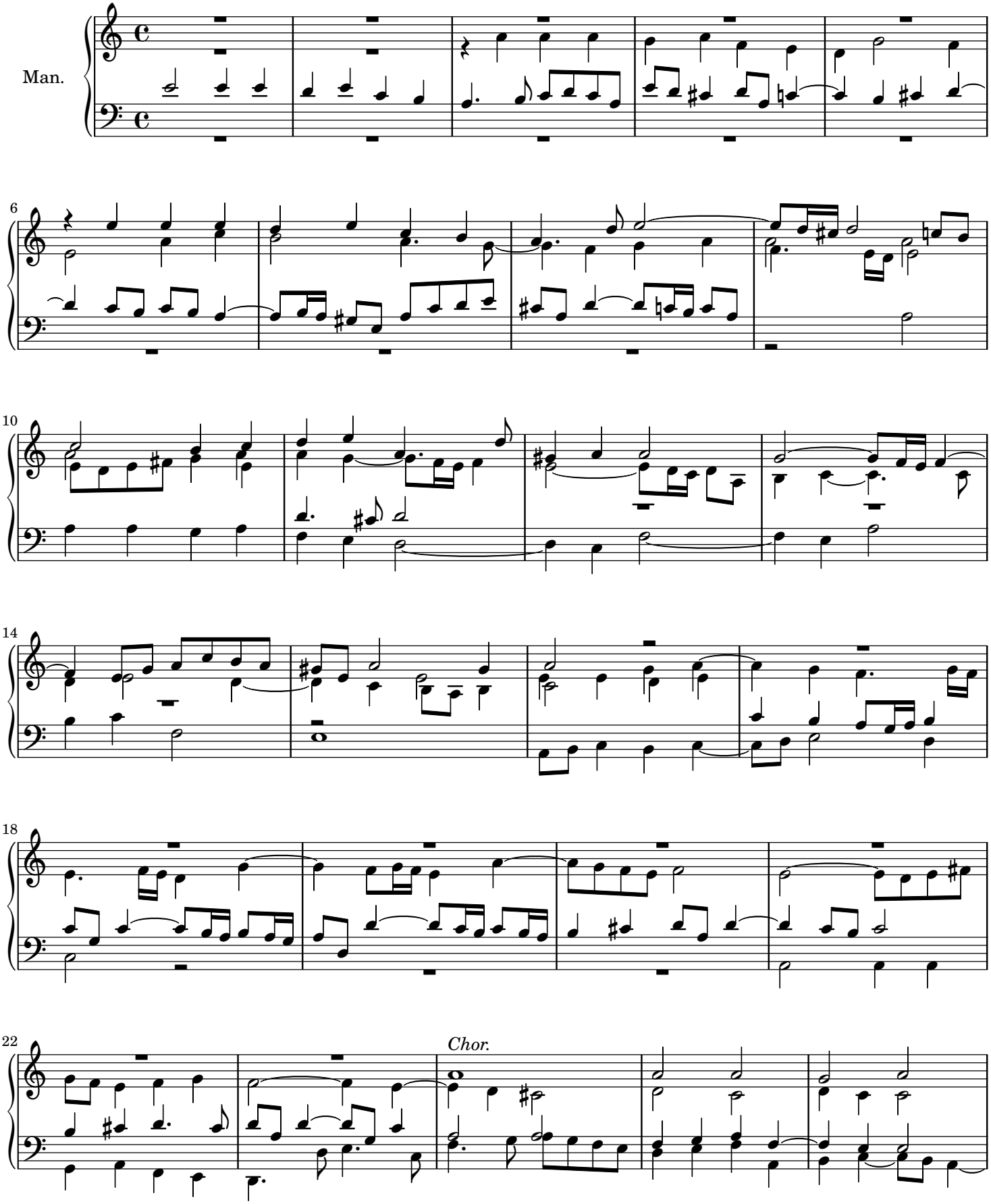

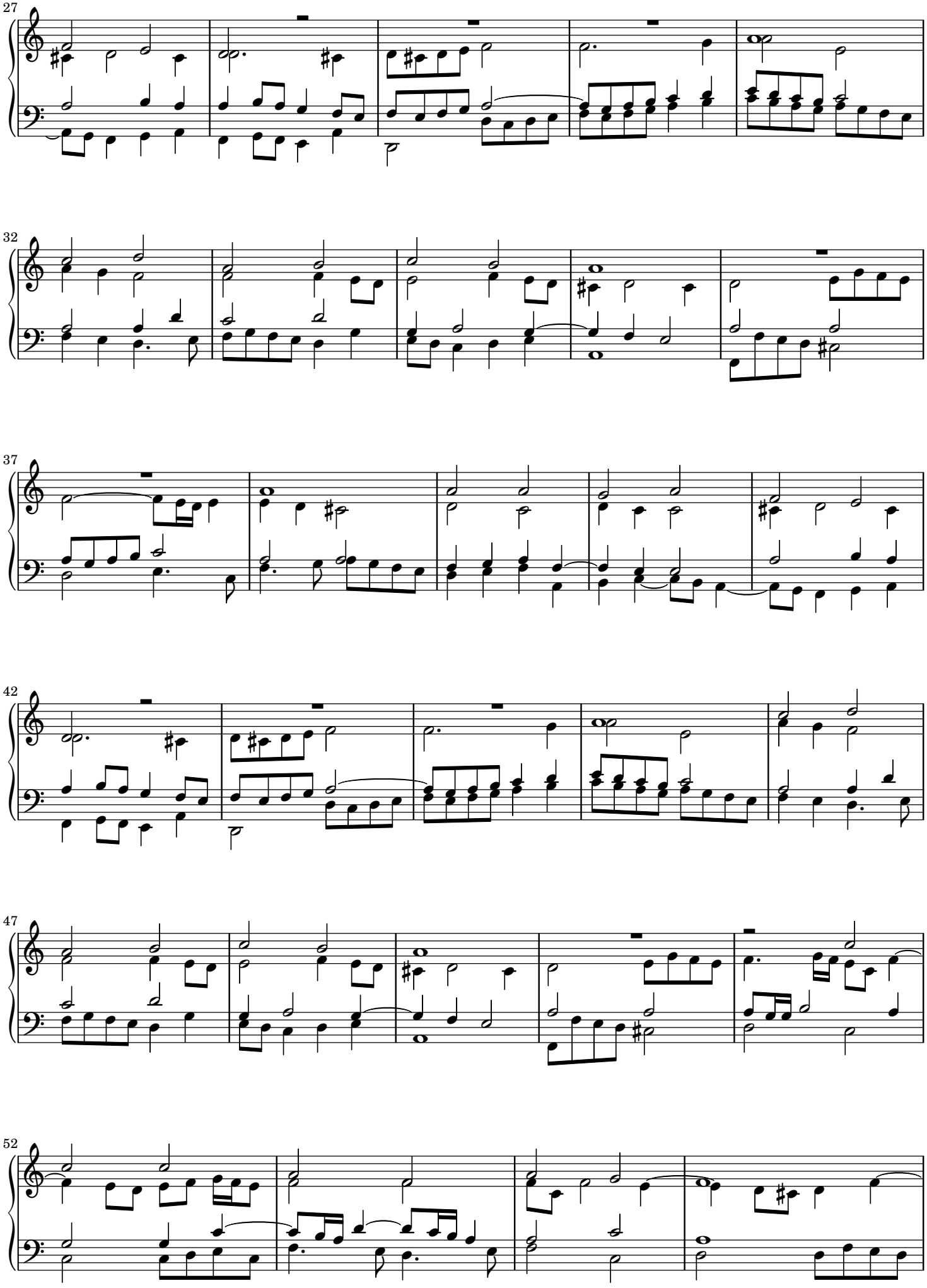
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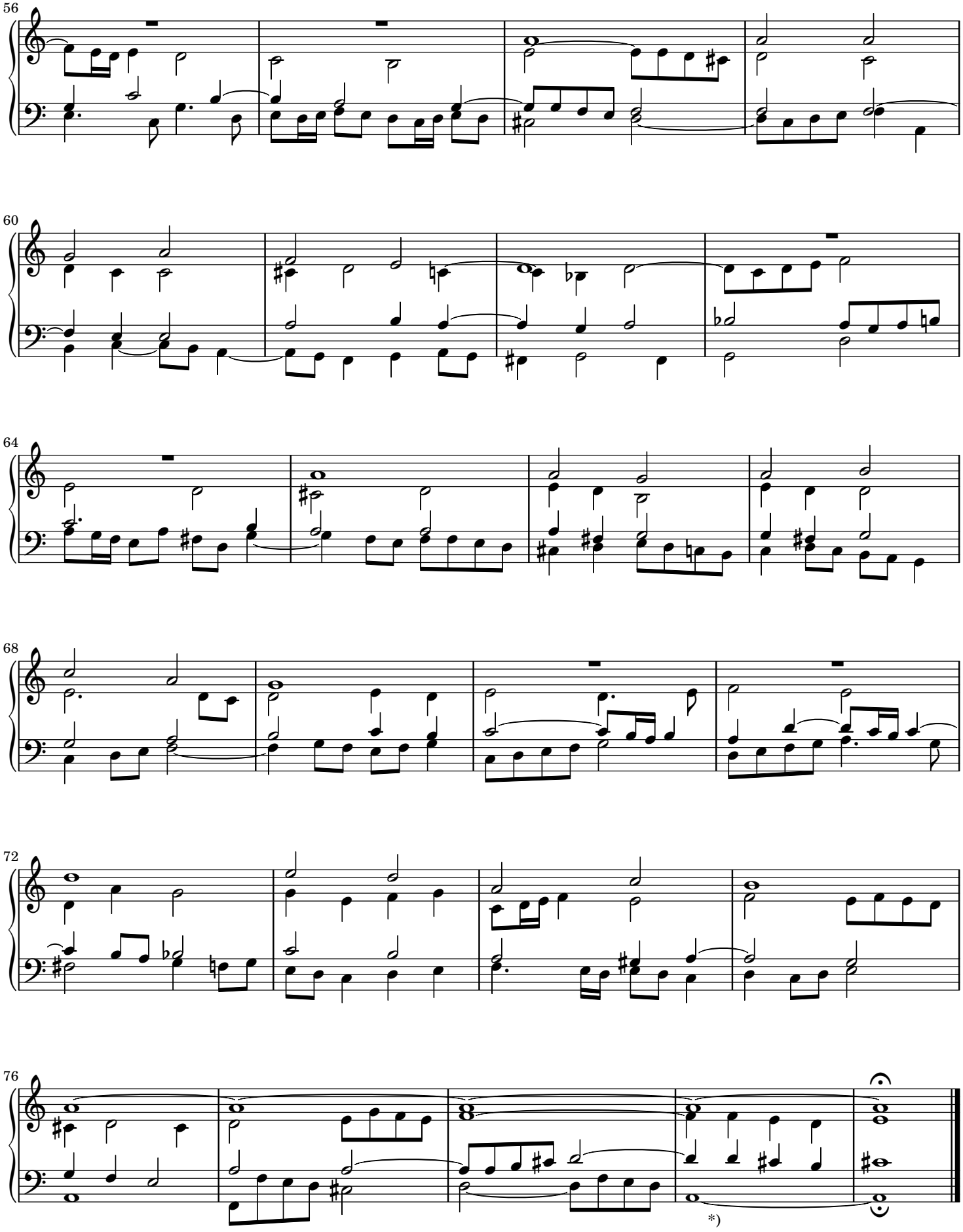

*) a: not in manuscript (paper cut of in this place)

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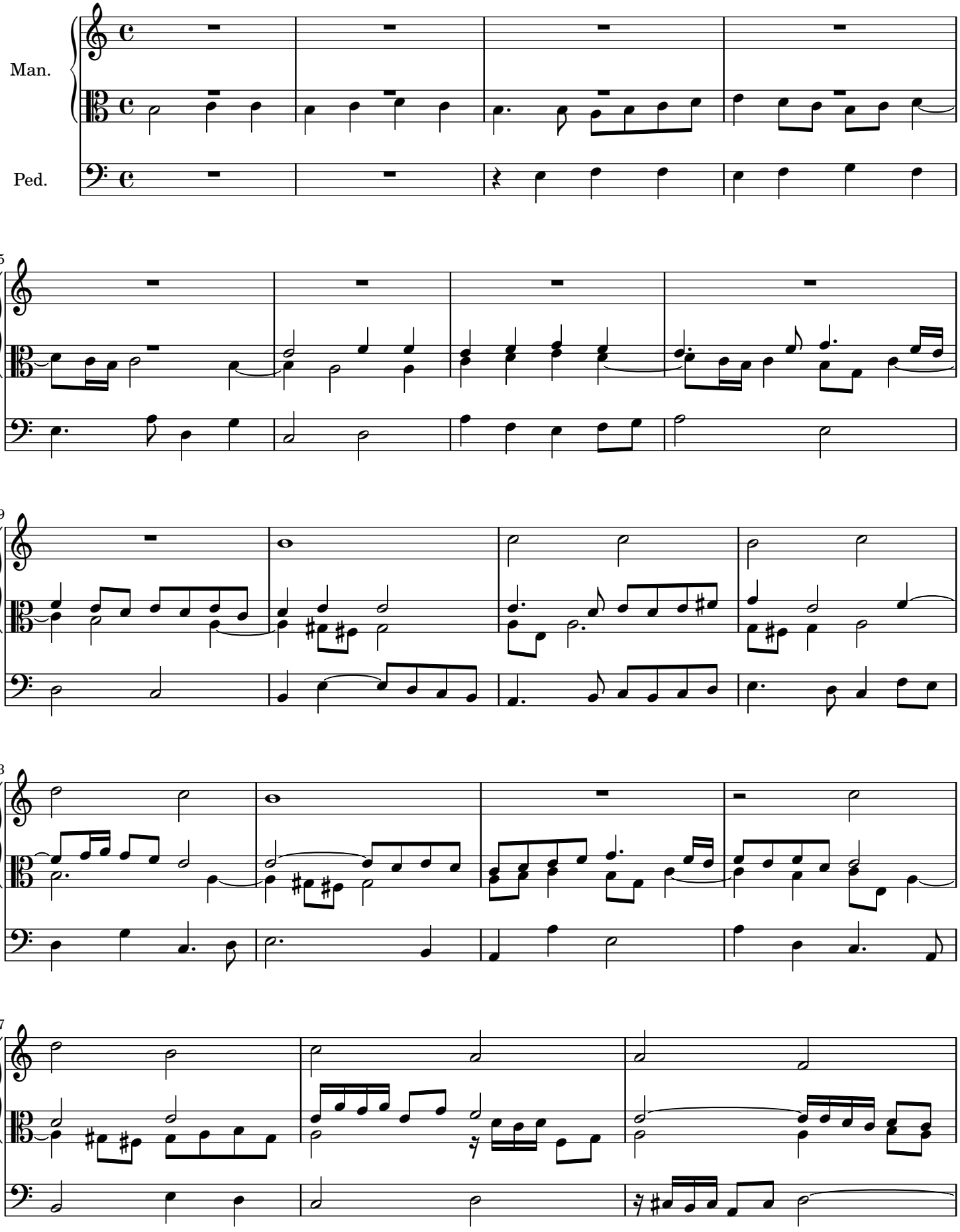
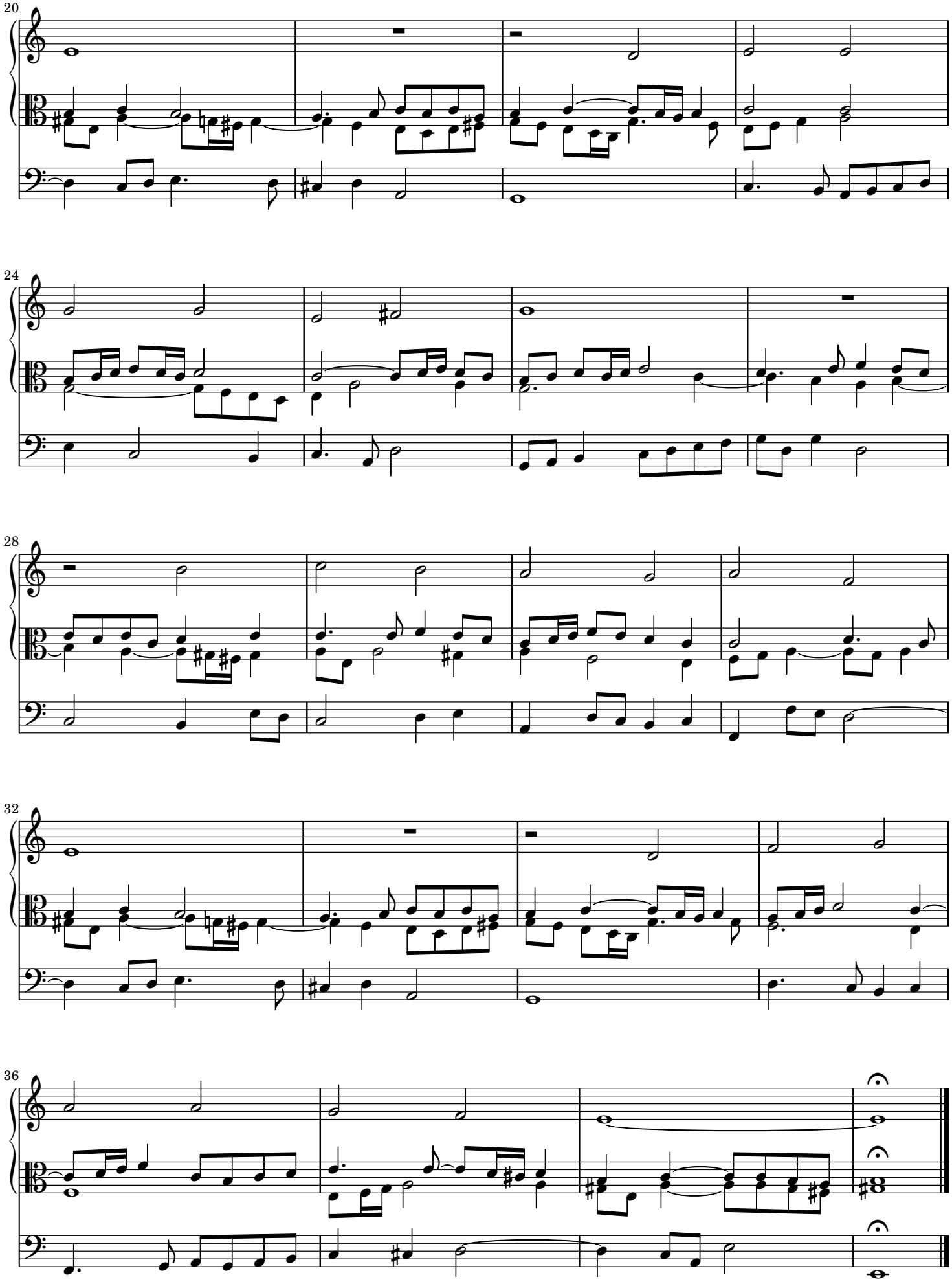
Da Jesu an den Kreuze stund

Choral in Cantu

Anonymus





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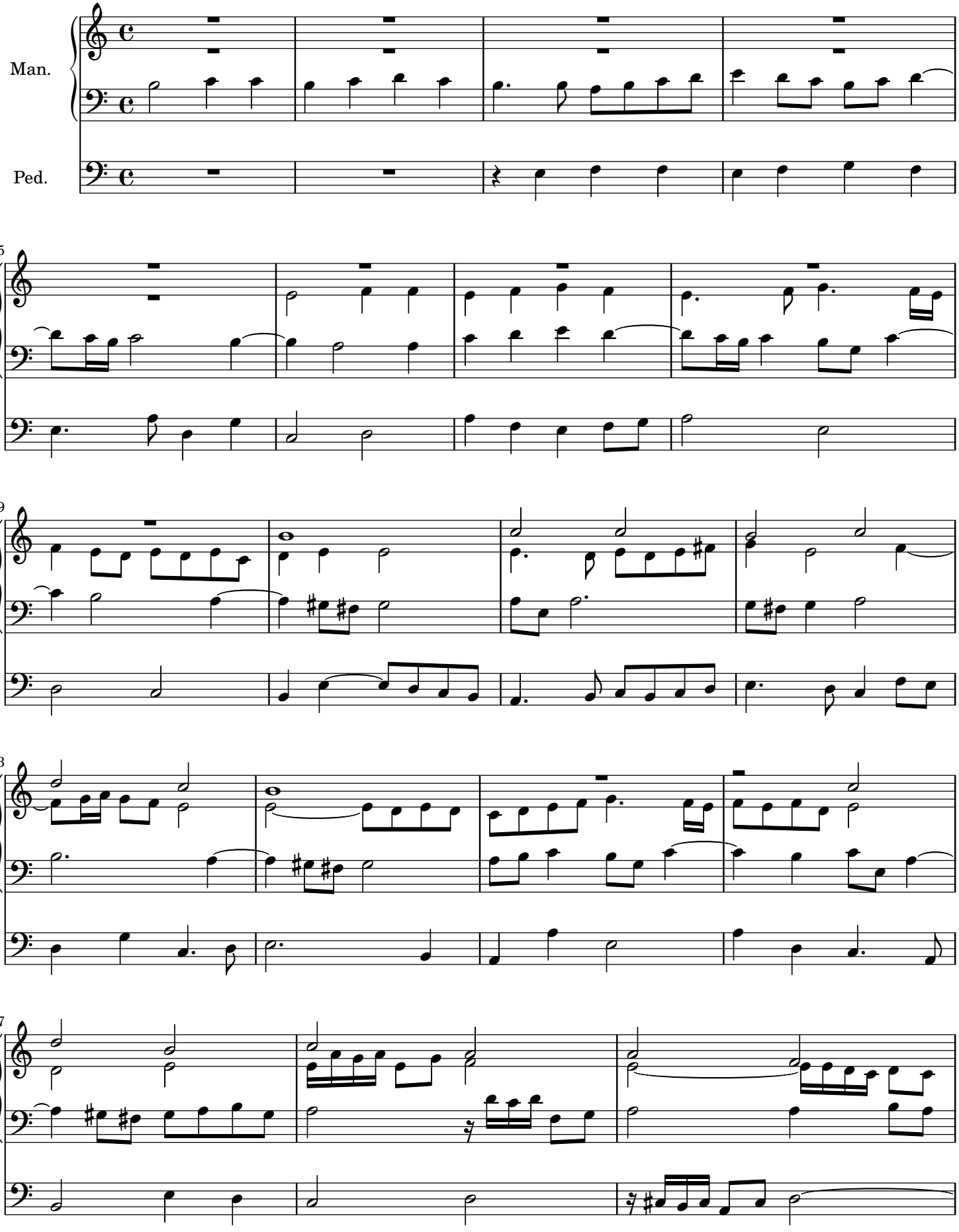
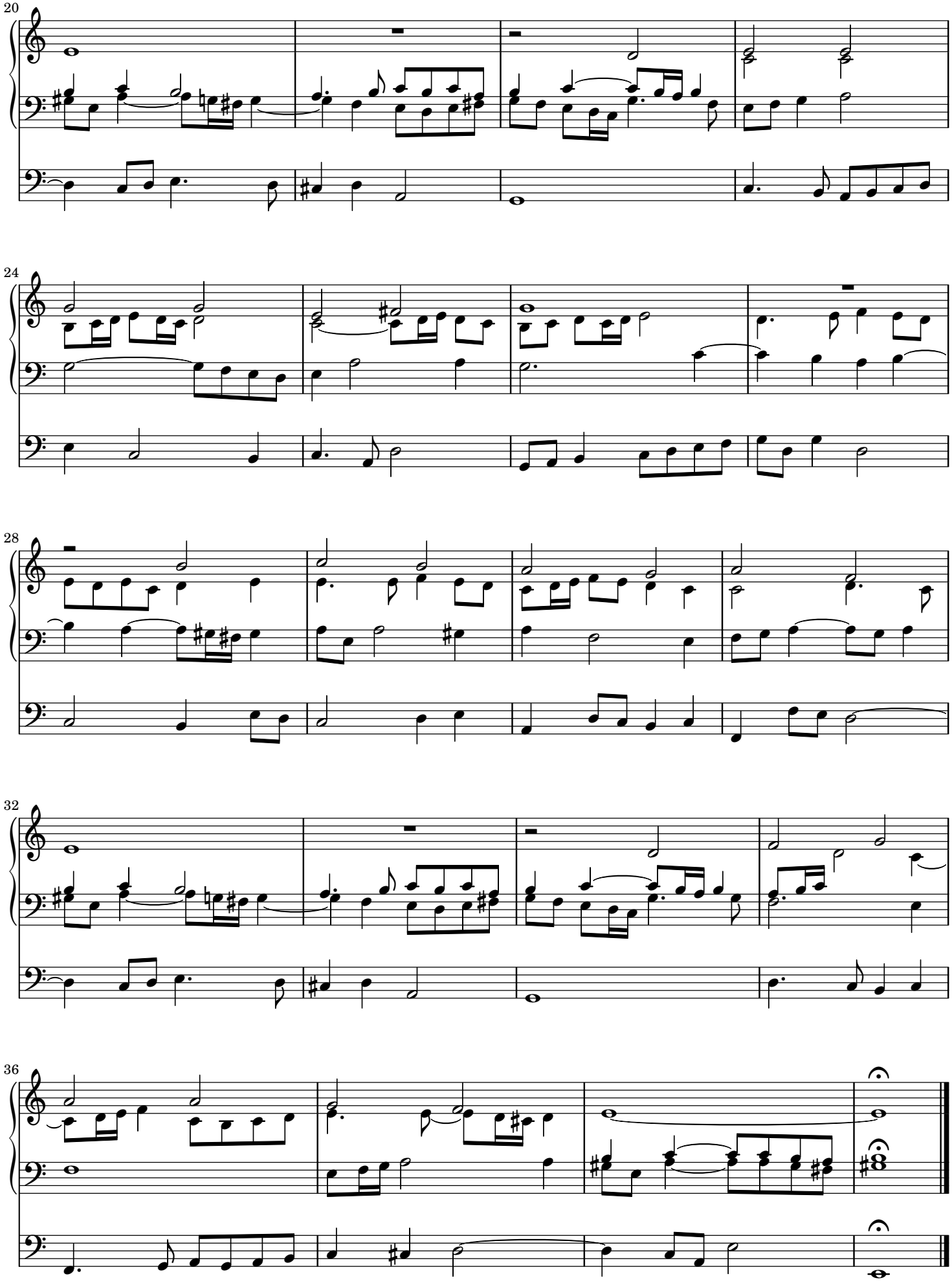
Da Jesu an den Kreuze stund

Choral in Cantu

Anonymus





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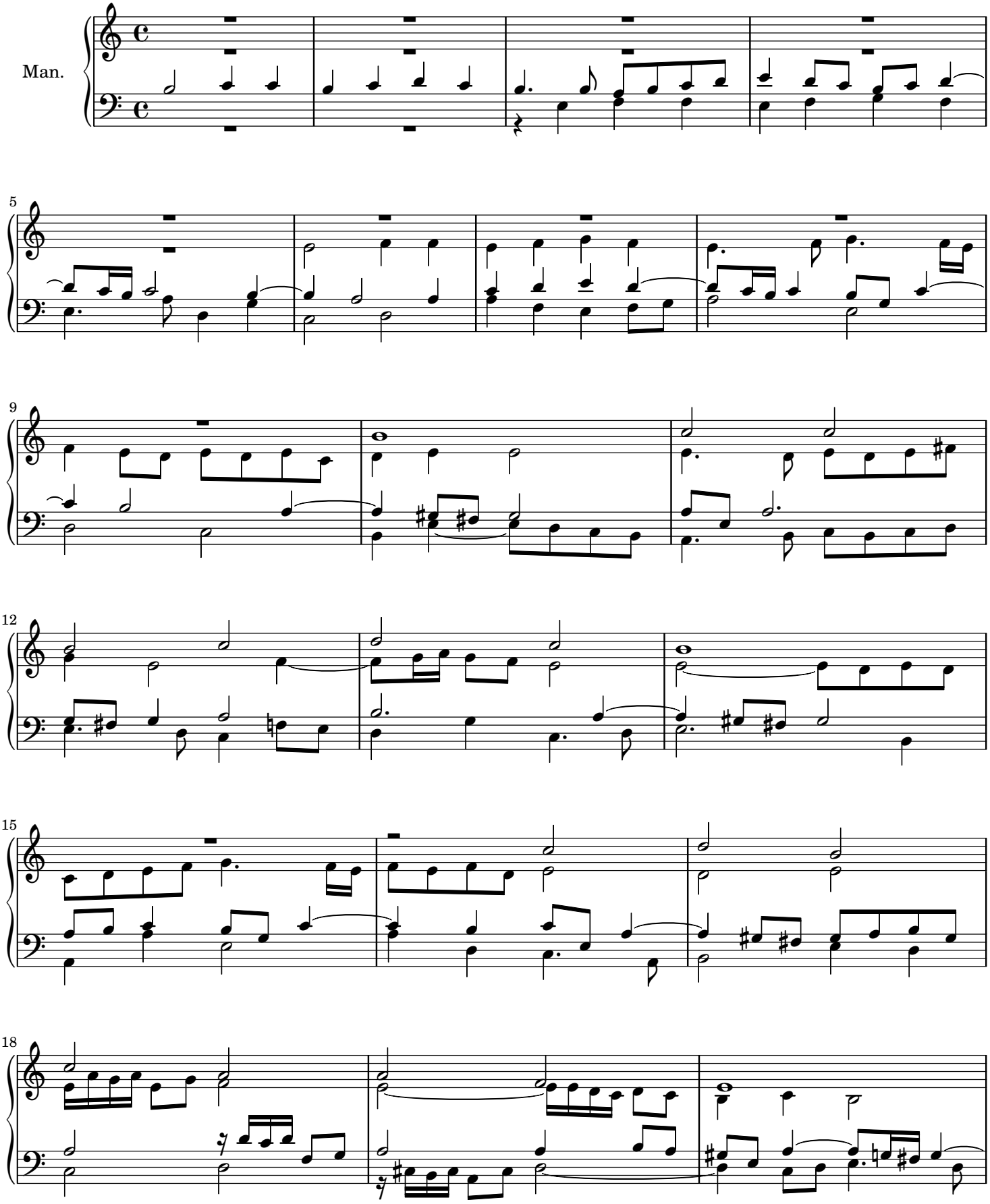
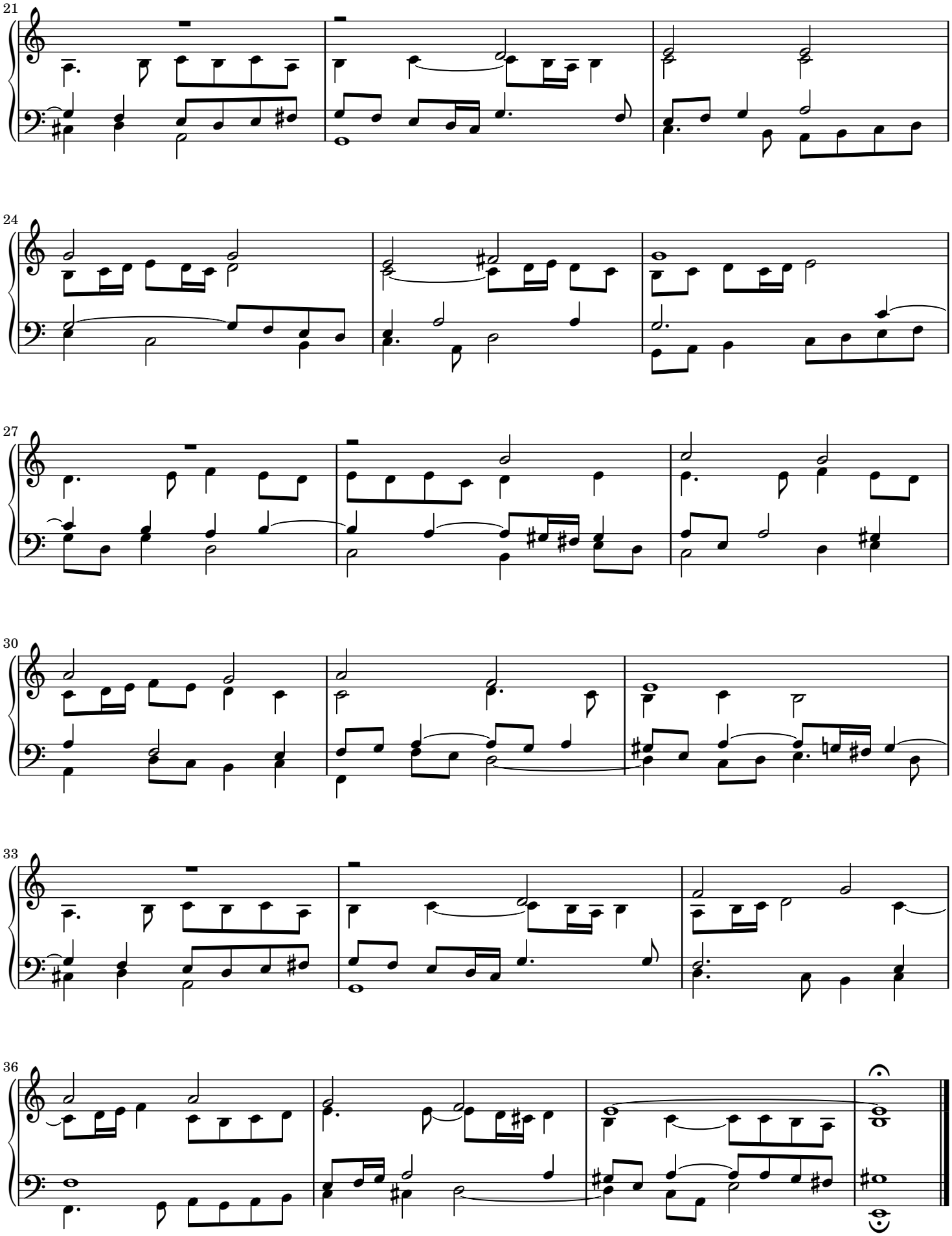
Da Jesu an den Kreuze stund

Choral in Cantu

Anonymus





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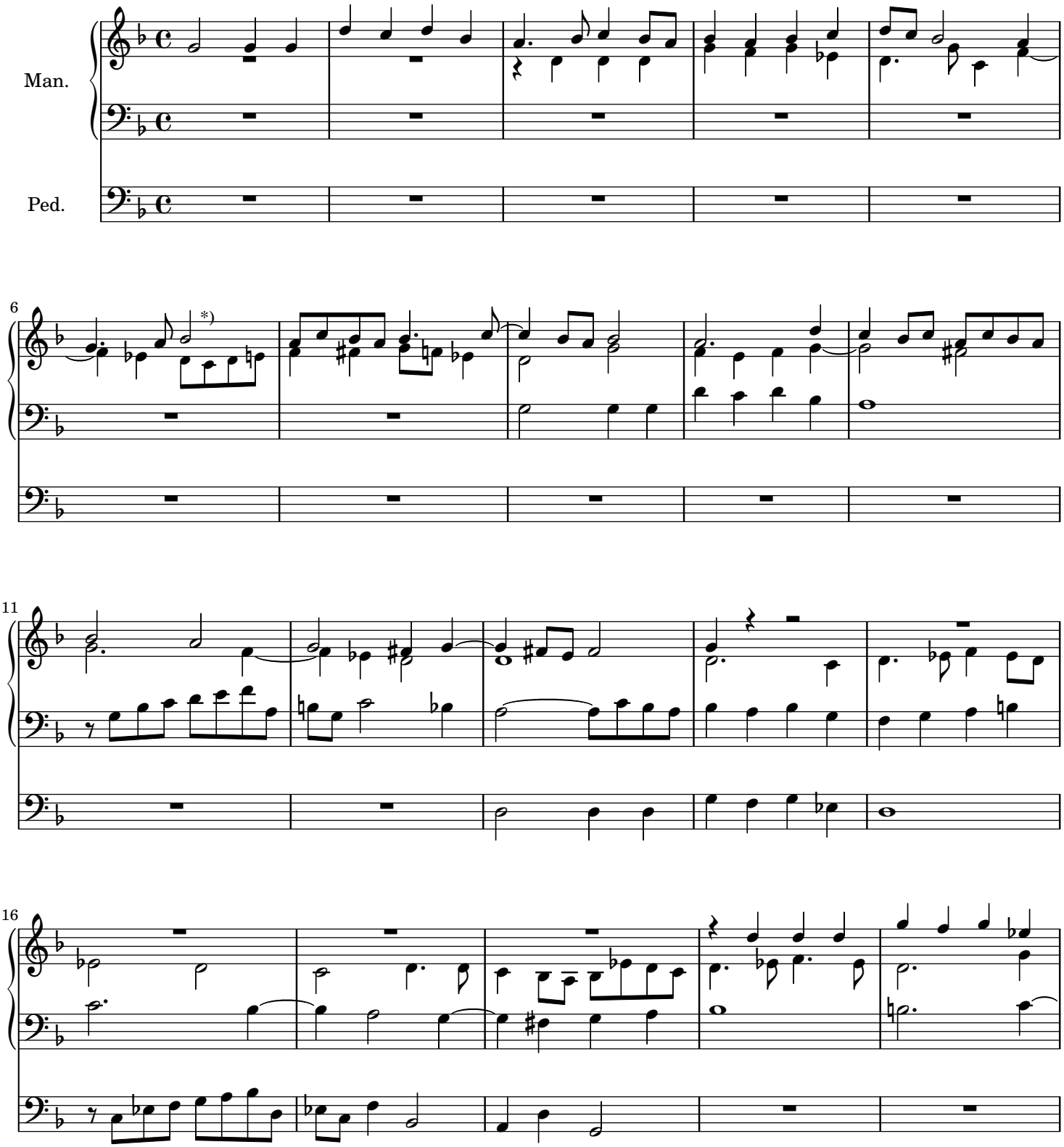
Fuga

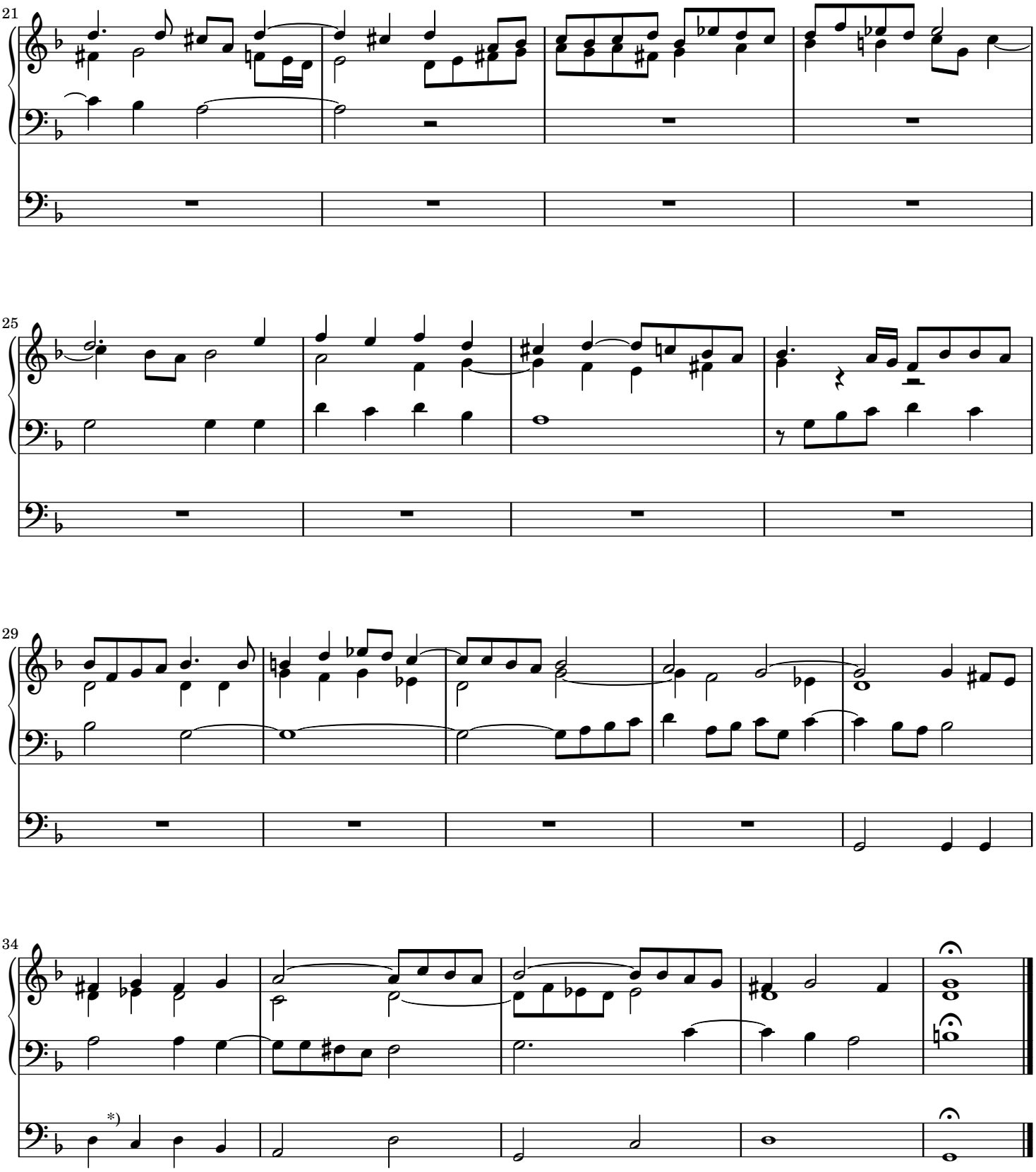
super

Kommt her zu mir, spricht Gottes Sohn

Johann Michael Bach
(1648 - 1694)



**) hole in manuscript at this place. Smaller size notes indicate the notes that were added to fill in the gap. The note values of soprano and alto voice are still discernable in the manuscript.*



*) *Where the last line of the bass voice should be, the paper is cut off and torn. Note values can stil be seen, but the notes themselves are largely cut off. Luckily the notes can be filled in because the bass voice starts the theme in bar 33, and the rest of the notes just complete the harmonies.*

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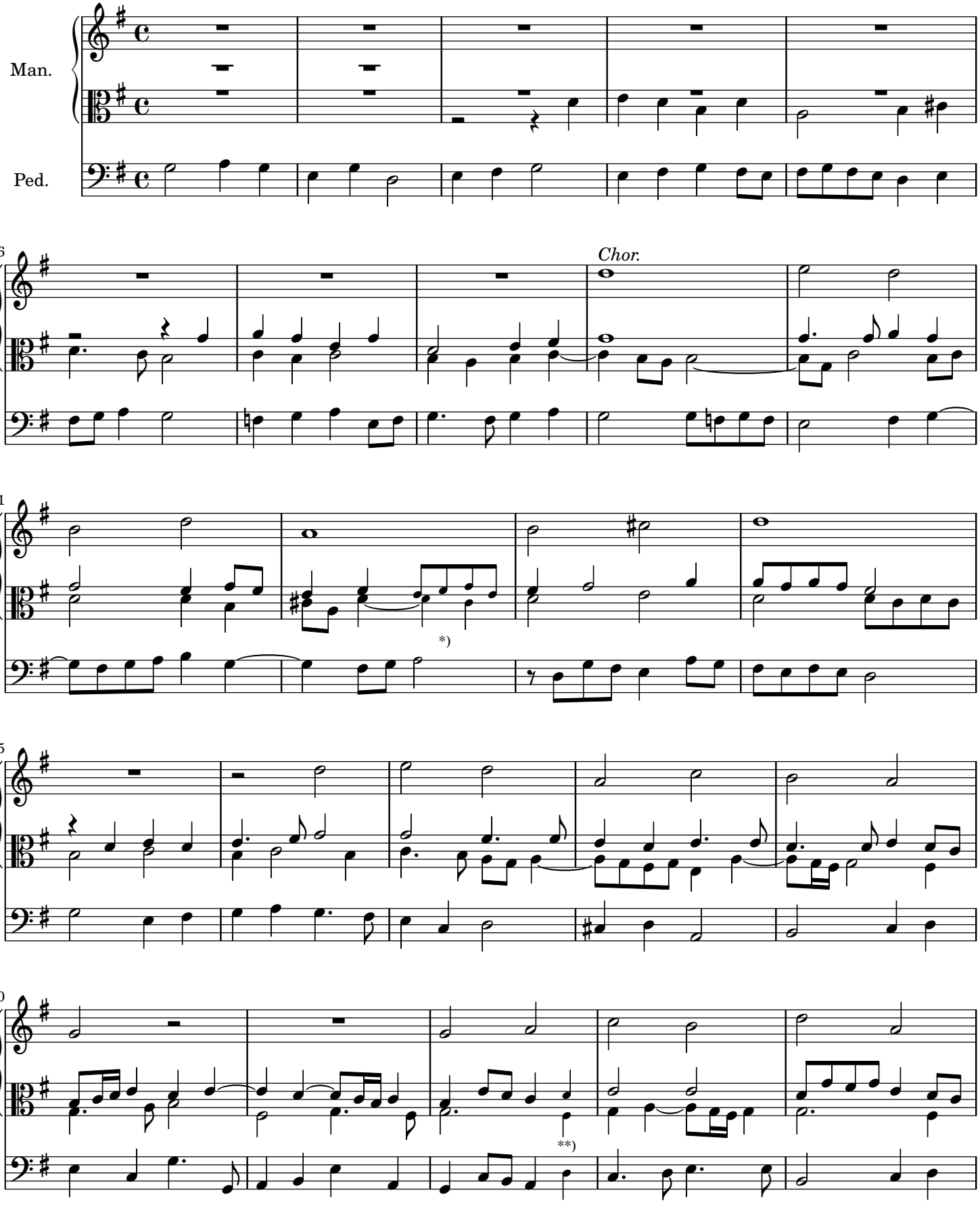
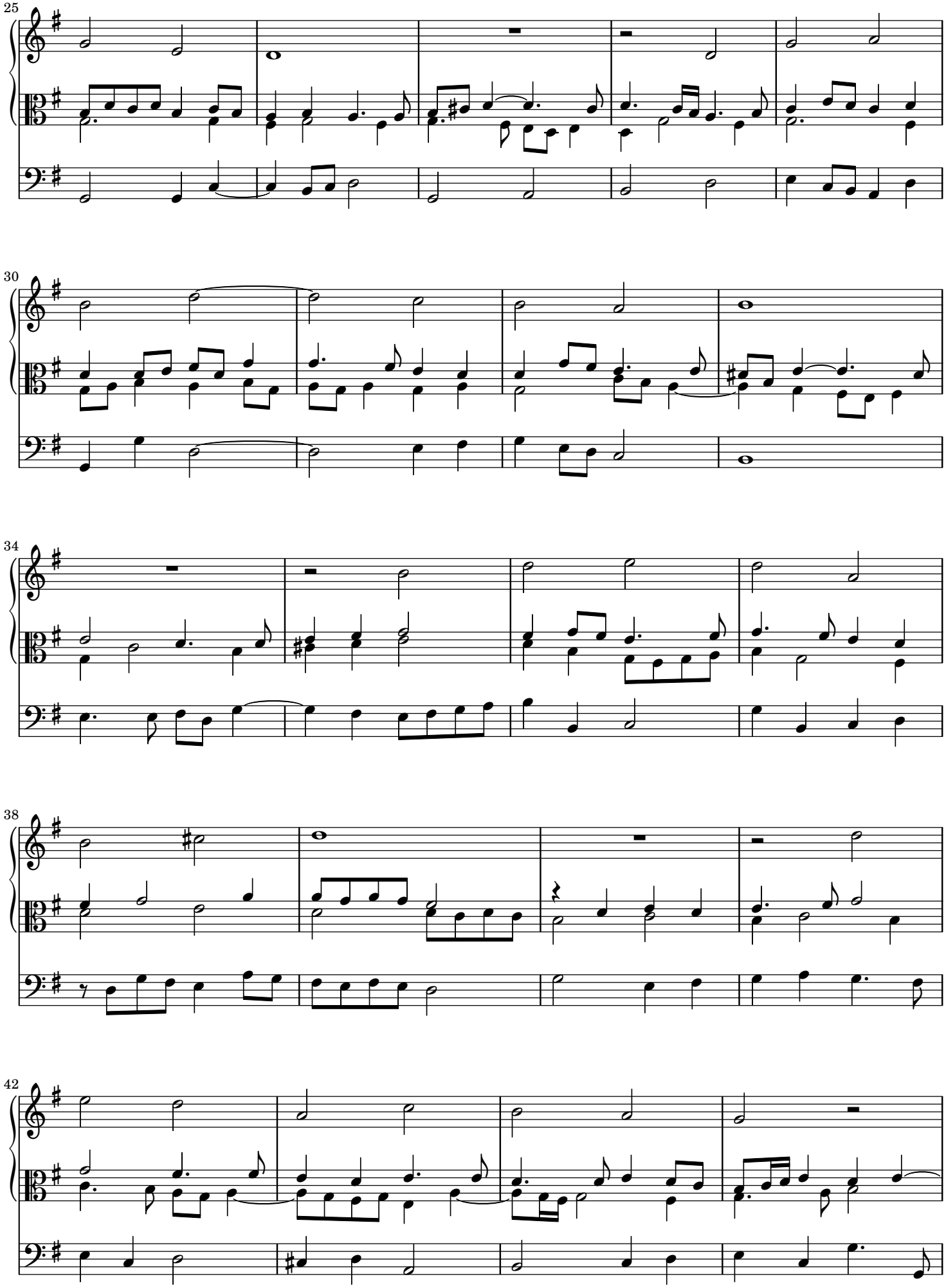
Komm heiliger Geist, Herre Gott

Anonymus



*) small notes: not in manuscript (paper cut of in this place)
**) small notes: not in manuscript (paper cut of in this place) but filled in analogous to bar 47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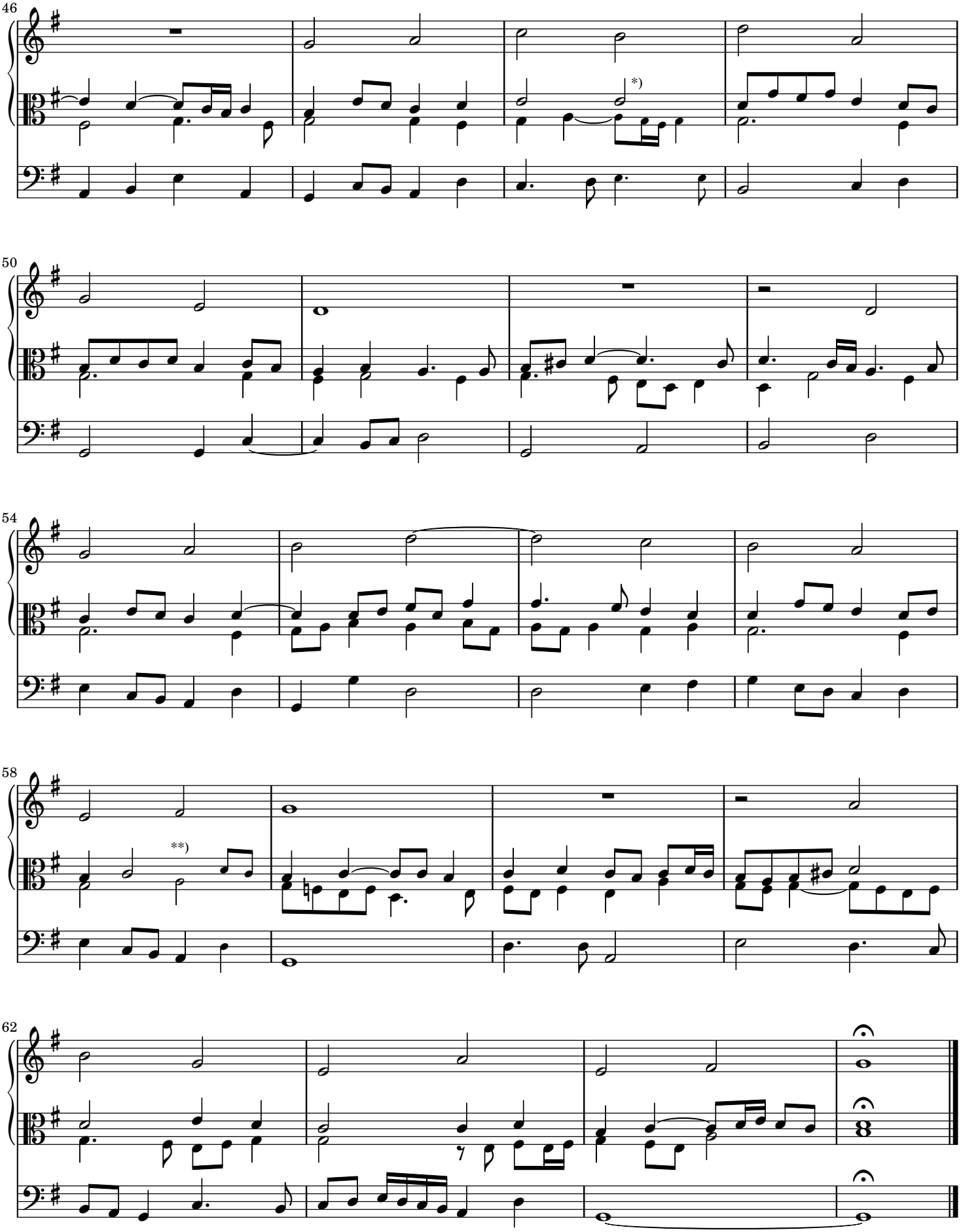

**) small notes: not in manuscript (hole in paper) but filled in analogous to bar 23*
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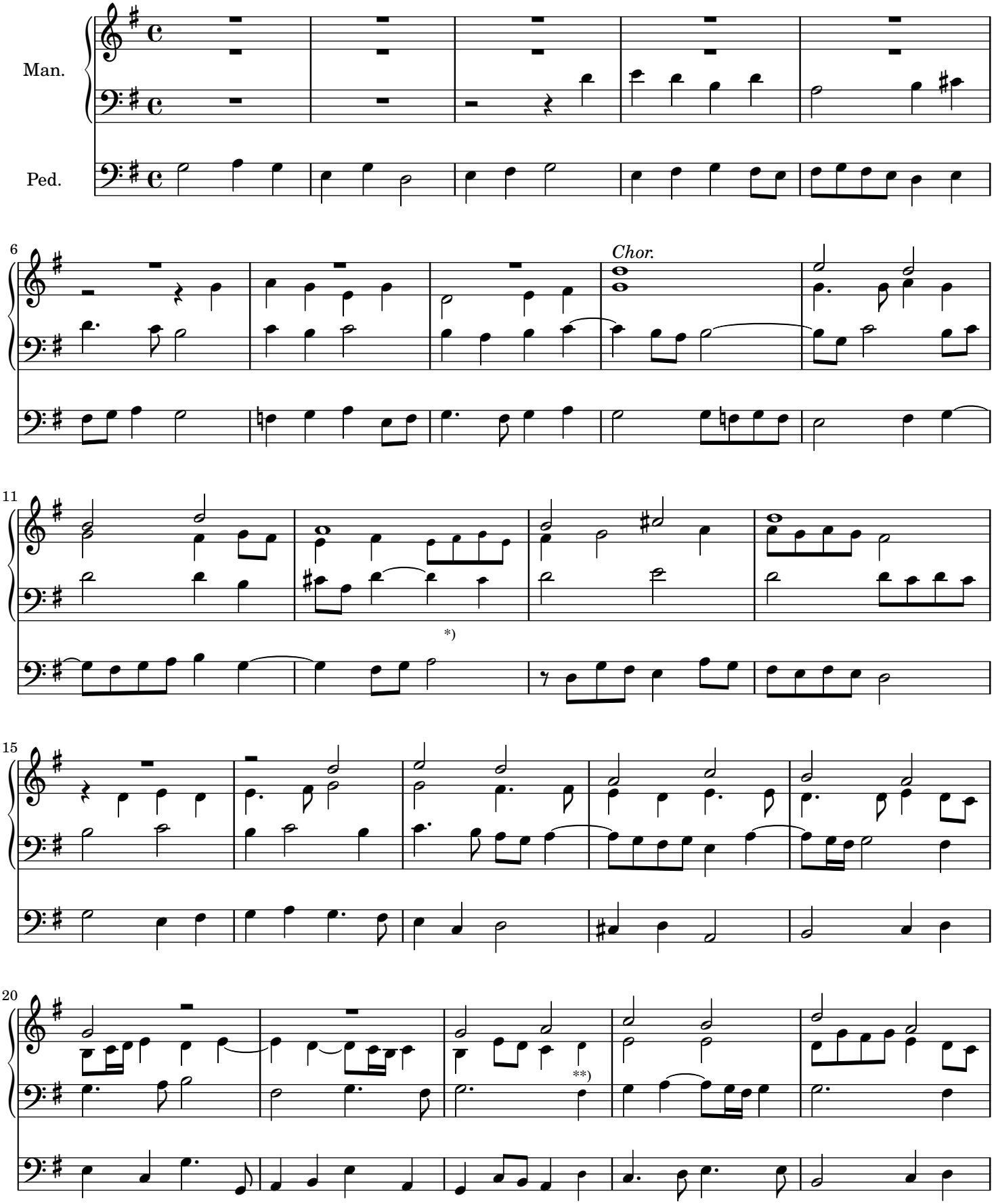
Komm heiliger Geist, Herre Gott

Anonymus



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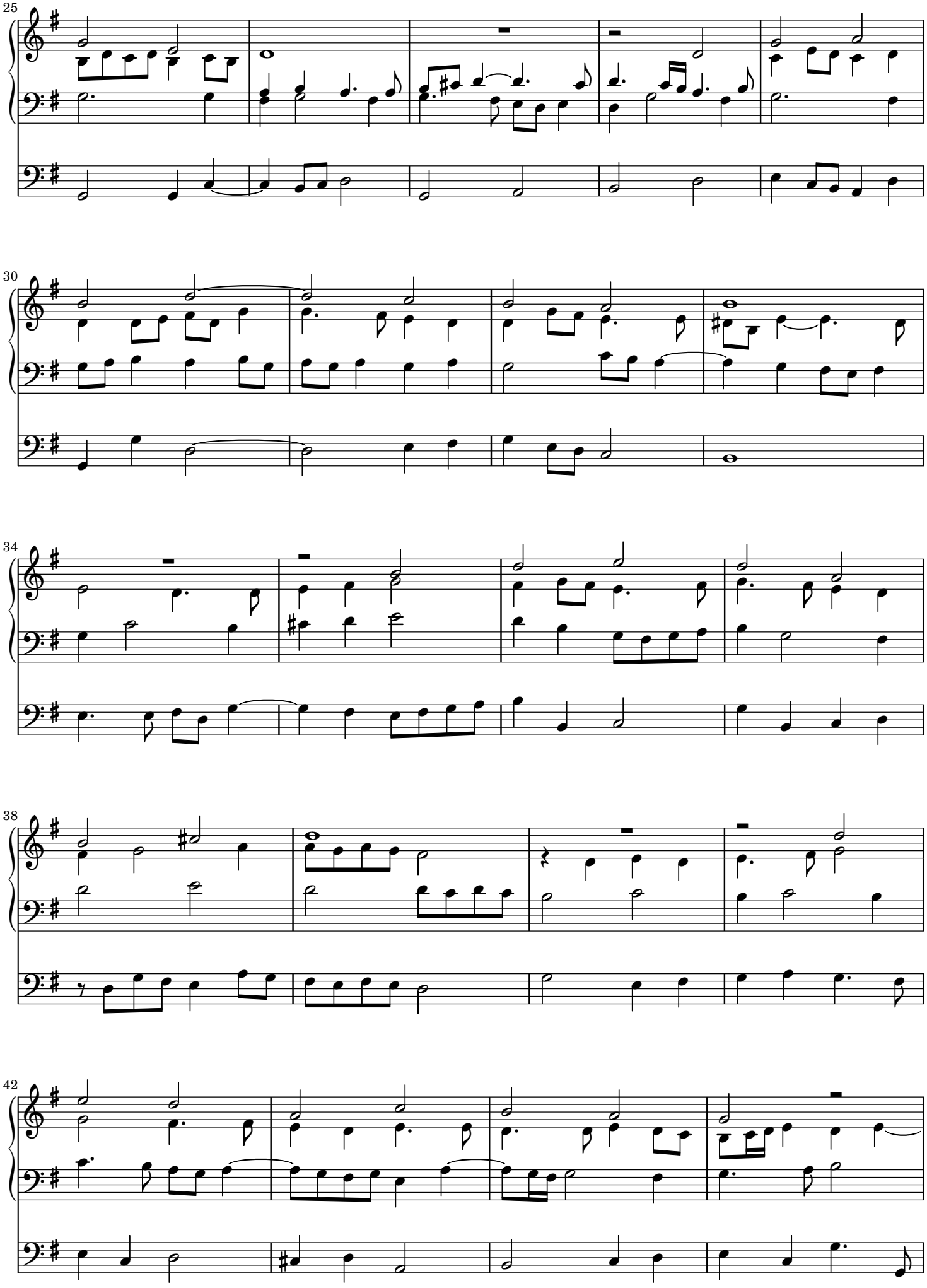
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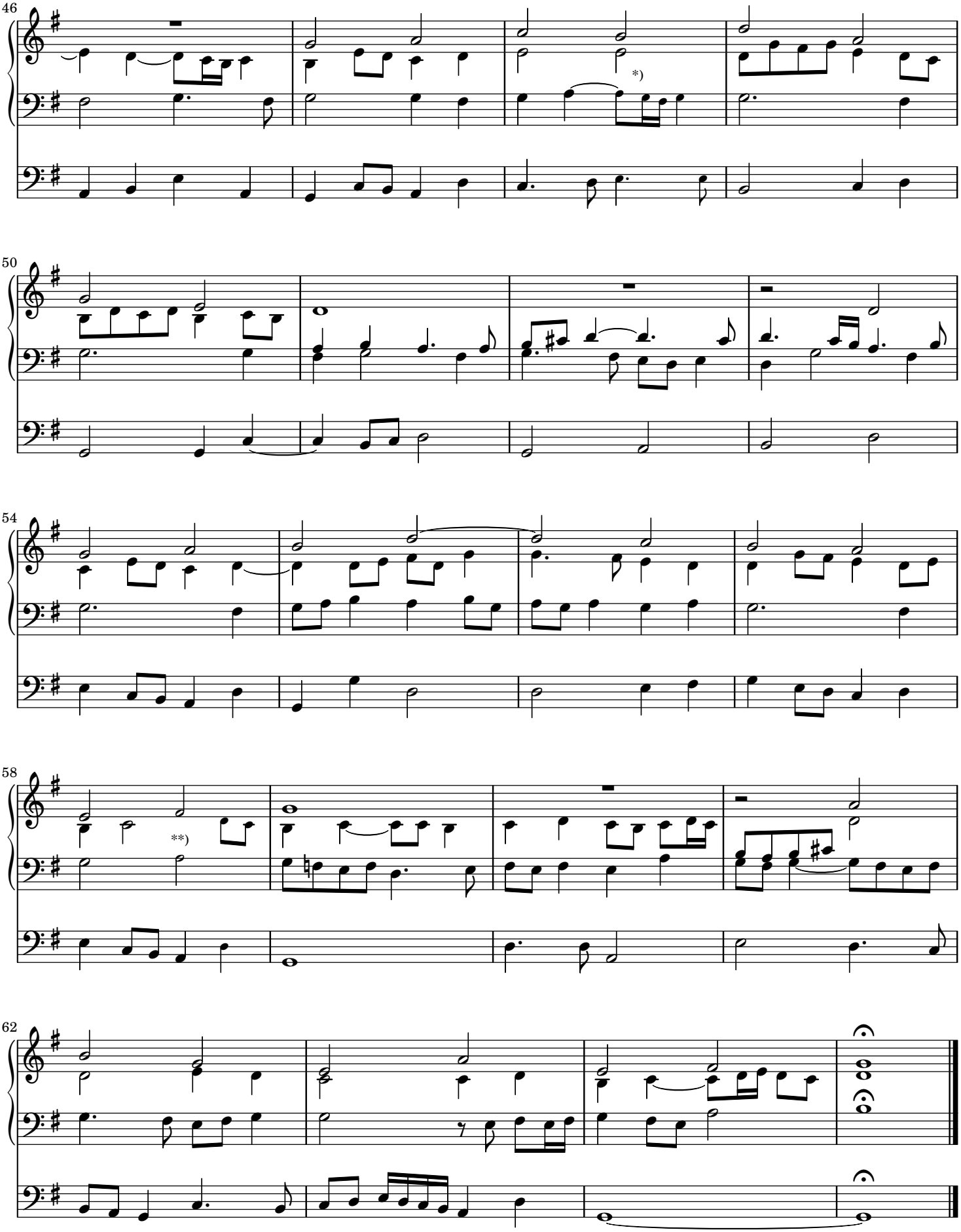

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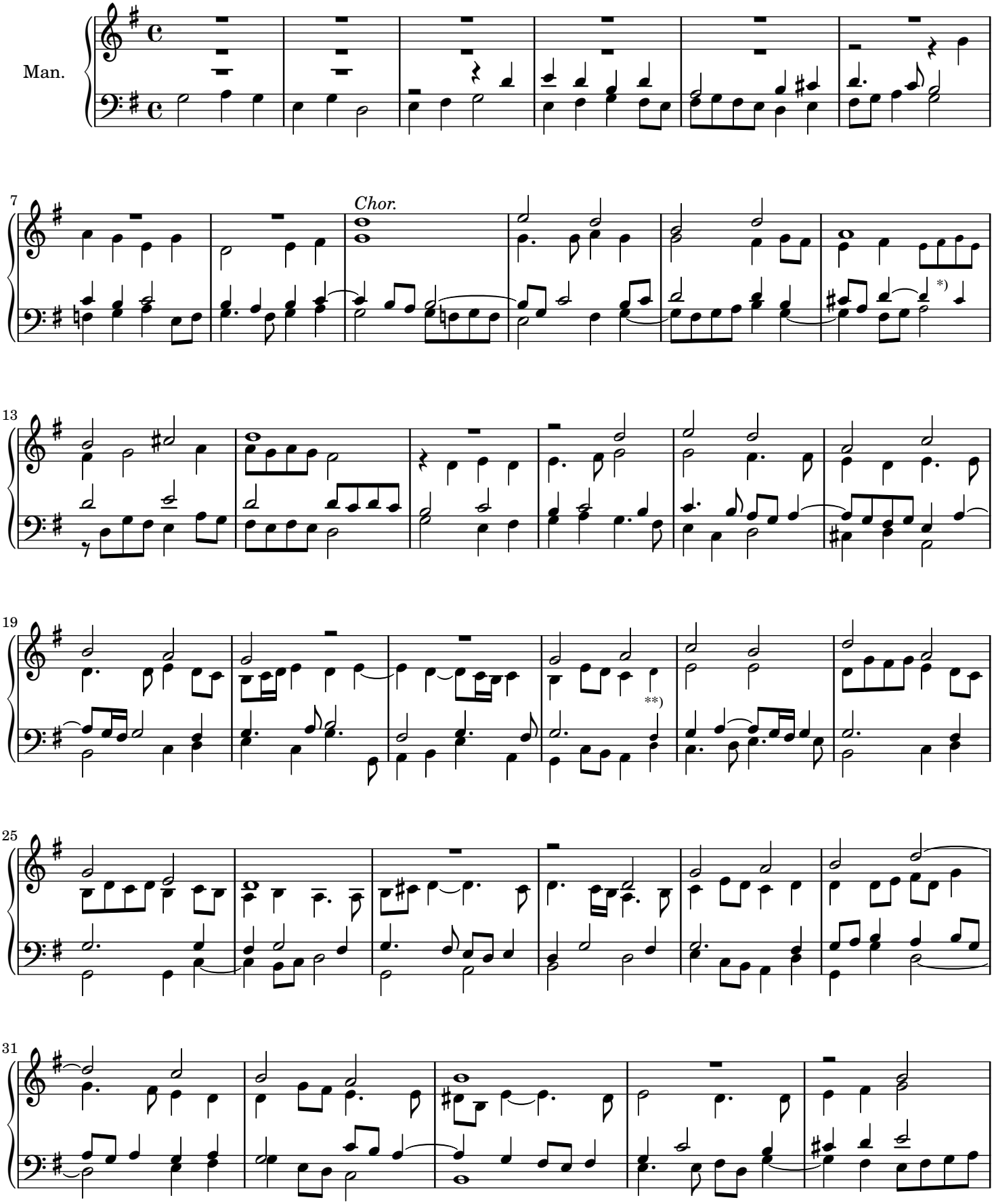
Komm heiliger Geist, Herre Gott

Anonymus



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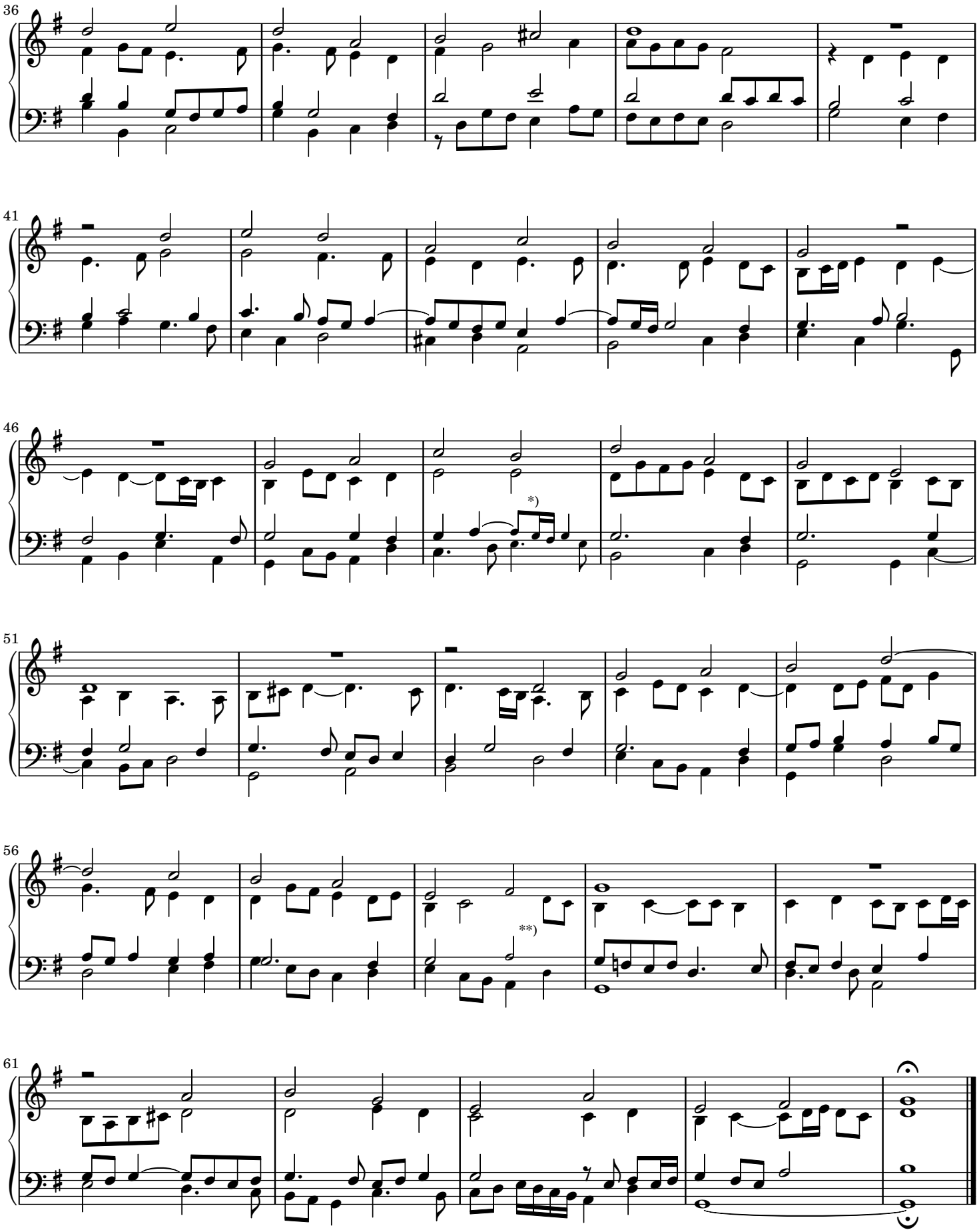

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**) small notes: not in manuscript (paper cut of in this place)

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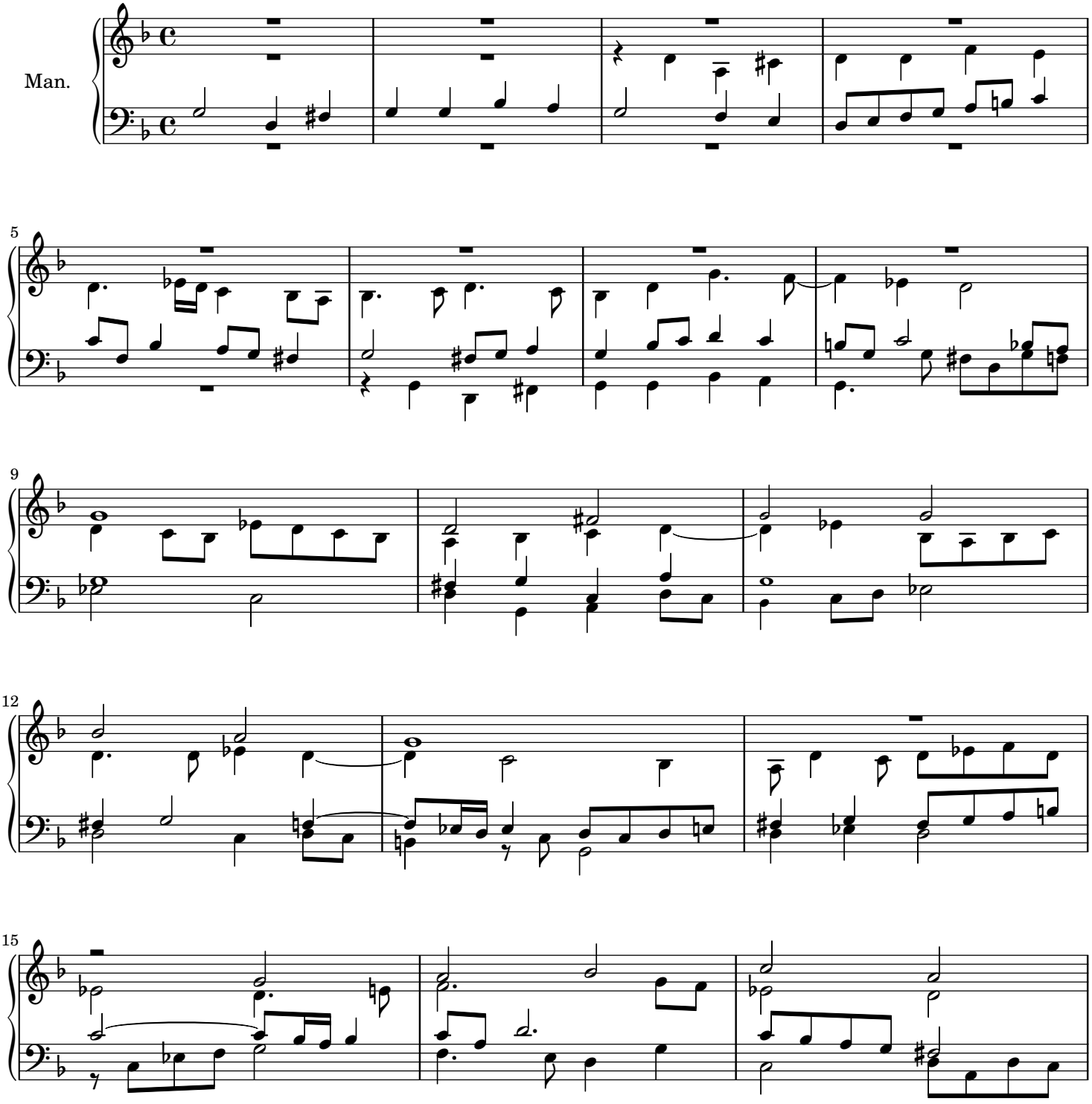
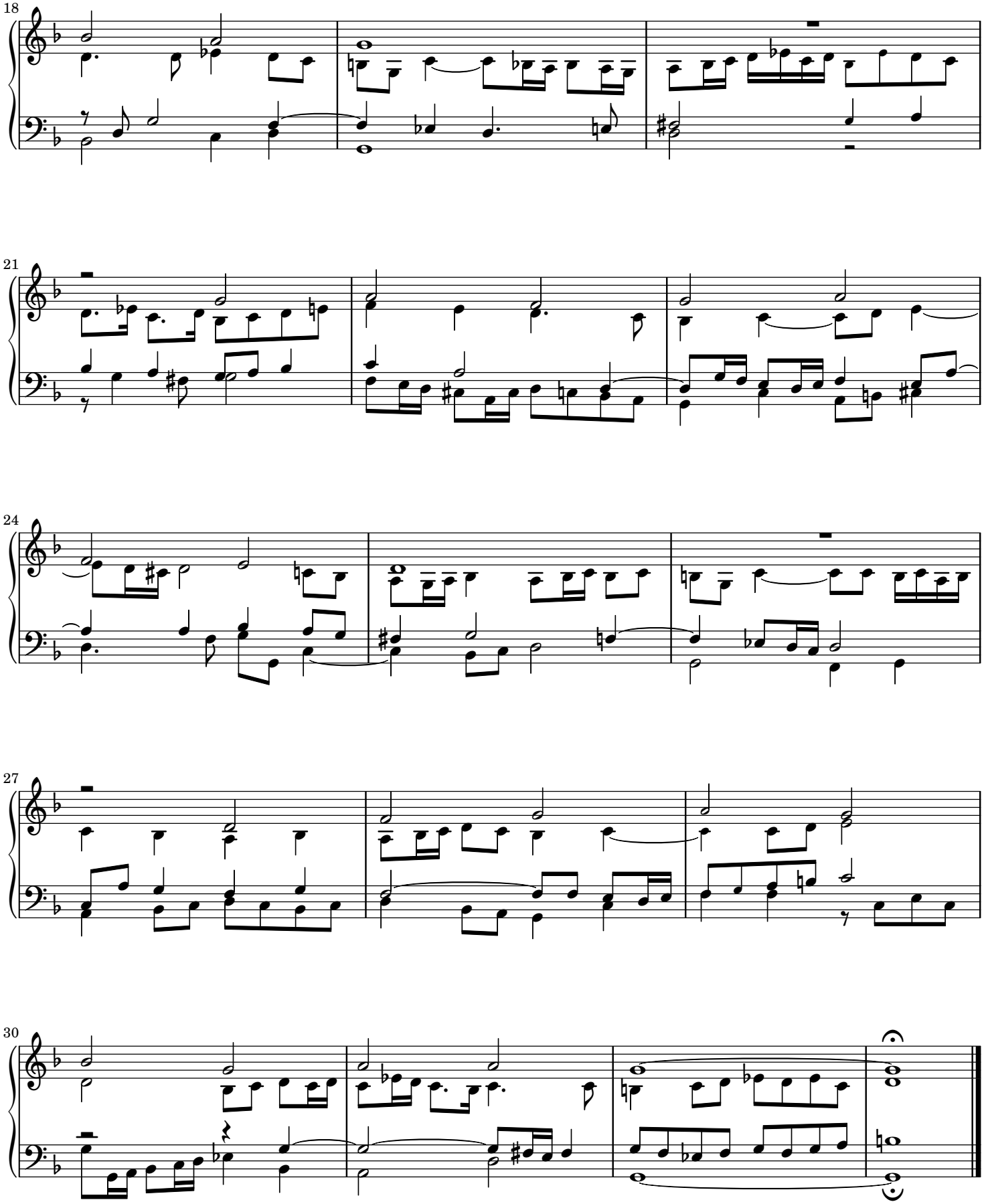
Gott Vater, der du deine Sohn *)

Johann Pachelbel
(1653 - 1706)



*) *The page this piece is written on has approximately 1 cm cut off of the edge. So at three places half a bar is missing. To get a playable piece the missing notes had to be reconstructed. Often the note values can be seen or guessed. In bar 20 the note value in the bass voice is a half note. But there is not a half note that can be filled in, without violating all sorts of harmony or voice leading rules, so there is a rest instead. The filled in notes are indicated by using a smaller font.*



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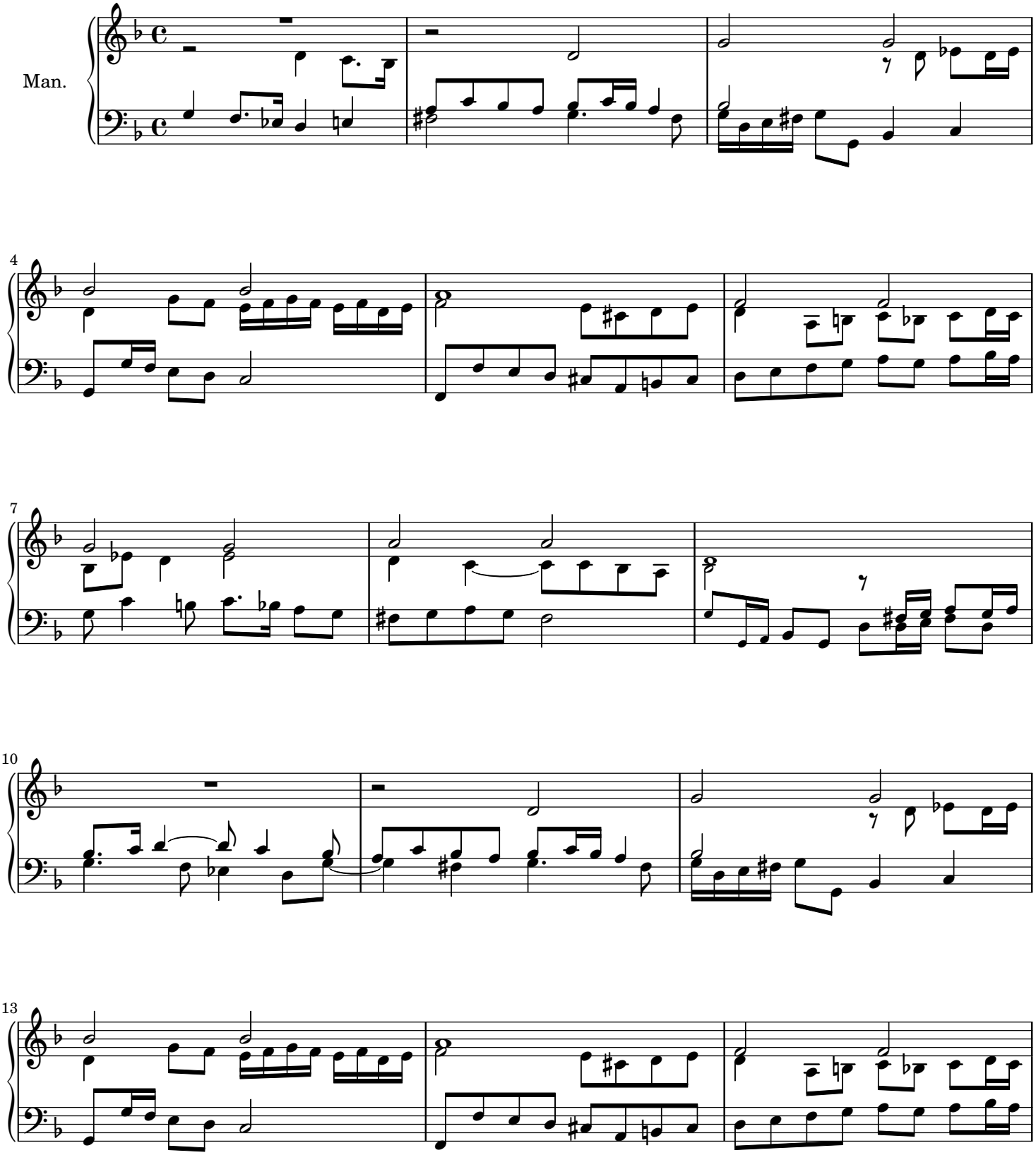
Von Gott wil ich nicht lassen *)

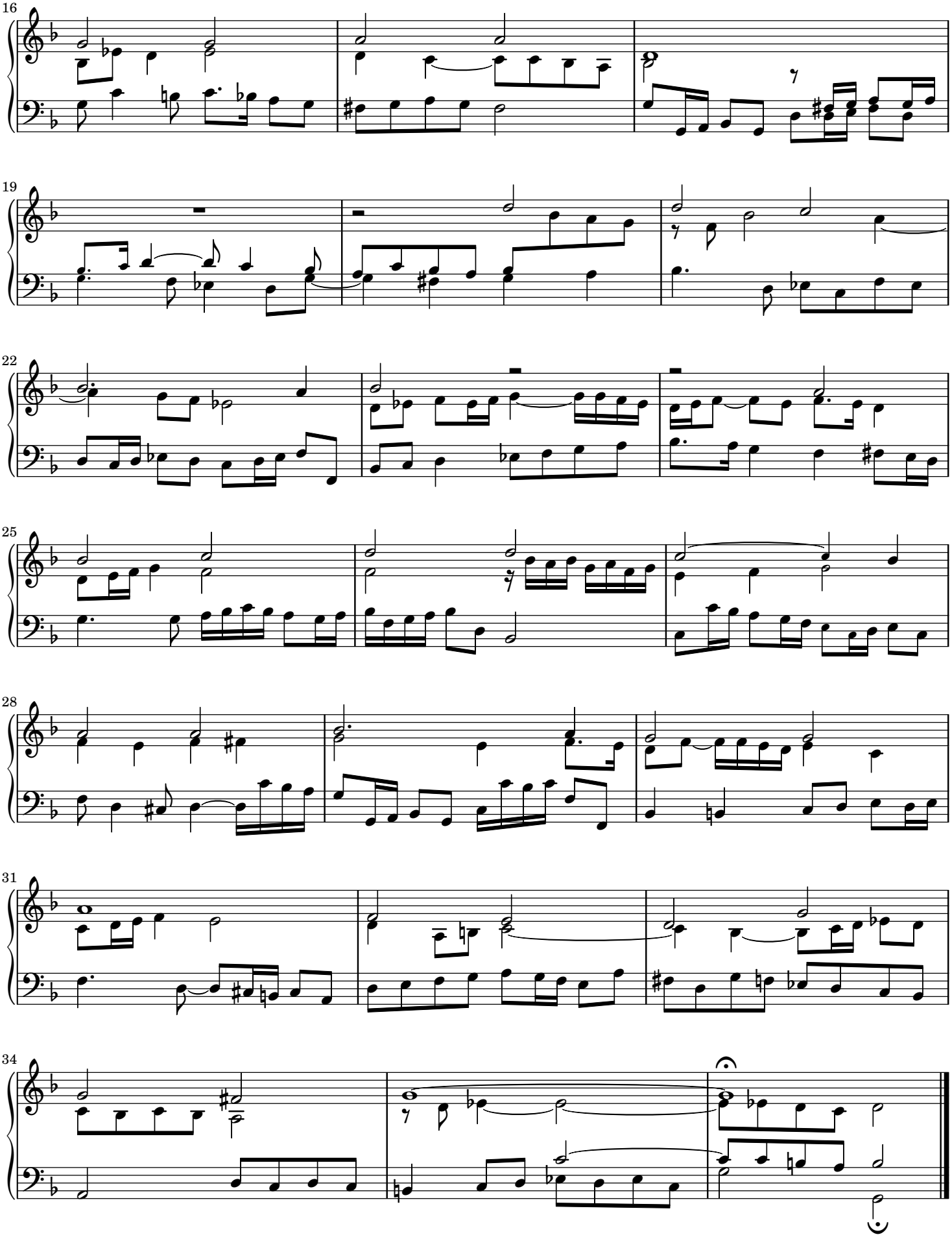
Choral in Cantu

Johann Michael Bach
(1648 - 1694)

Man.



*) *The page this piece is written on has approximately 1 cm cut of the edge. So at three places half a bar is missing. Bar 9 could be filled in with the aid of bar 18. Bar 19 could be filled in with the aid of bar 10. For bar 27 there is no corresponding bar, so the notes had to be guessed.*



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